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PREFACE.

IN making this collection of National Songs of Northern Europe the Editor's aim has been to select, not only from the musical literature of our own time examples of the Songs of the most popular composers of Scandinavia and Russia, but to add also some of the many ancient characteristic Melodies belonging to these regions.

It will be readily understood that the selection of some eighty specimens from the vast material at hand, consisting of the songs of seven distinct nationalities, has been by no means an easy task. The Editor, however, cherishes the hope that he may be instrumental in directing the lover of National Songs to a comparatively new field, full of interest.

The translations have been made as close to the originals as idiomatic peculiarities and the exigencies of musical rhythm permitted

J. A. K.

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SONGS
OF
SCANDINAVIA
AND
NORTHERN EUROPE.

A COLLECTION OF
83
NATIONAL AND POPULAR SONGS
OF
RUSSIA,
POLAND, LITHUANIA, FINLAND,
SWEDEN, NORWAY, DENMARK, AND HOLLAND,

WITH ENGLISH WORDS BY
CLARA KAPPEY,

EDITED BY
J. A. KAPPEY.



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RUSSIAN SONGS.

The Russian National Anthem.

Words by JOUKOWSKY.

Maestoso.

p SOLO.

Music by A. VON LVOFF.

VOICE.

Lord God, pro - tect the Czar! Pow'r - ful and migh - ty,

PIANO-FORTE.

May he in glo - ry, in glo - ry reign!

CHORUS.

ff

Lord God, pro - tect the Czar! Pow'r - ful and migh - ty,

May he in glo - ry, in glo - ry reign!

dim.

Solo
ff

He is our guid - ing star, Great in peace and war, Our

p *cresc.* *f*

dim.

faith's true pro - tect - or, Long live the Czar!

p

CHORUS.
ff

He is our guid - ing star, Great in peace and war, Our

ff

faith's true pro - tect - or, God save the Czar!

At the window.

(RUSSIAN SONG.)

Andante.

Music by A. WARLAMOFF.

VOICE.

From my win - dow height, Gaze I on the night, When in

PIANO-
FORTE.

heav'n stars are shin-ing bright and clear. When the gen-tle moon, bend-ing o'er the stream, Watches

trem-bling-ly till she sees the gleam Of her own sil-ver light there-in ap-pear, Of her

own sil-ver light there-in ap-pear.

Ah! I love to hear, When the soft wind's near, With their low voi - ces do ca -

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on grand staves. The vocal line begins with the lyrics "Ah! I love to hear, When the soft wind's near, With their low voi - ces do ca -". The piano accompaniment consists of chords in the right hand and single notes in the left hand. A dynamic marking of *f p* is present in the piano part.

- res the leaves; And with joy I list when the wave - lets light Kiss the

The second system of the musical score. The vocal line continues with the lyrics "- res the leaves; And with joy I list when the wave - lets light Kiss the". The piano accompaniment continues with similar chordal textures.

shore and run quick - ly out of sight; Aye, I love then to hear the wave - lets light Kiss the

The third system of the musical score. The vocal line continues with the lyrics "shore and run quick - ly out of sight; Aye, I love then to hear the wave - lets light Kiss the". The piano accompaniment continues with similar chordal textures.

shore, then run quick - ly far from sight.

The fourth system of the musical score. The vocal line concludes with the lyrics "shore, then run quick - ly far from sight." The piano accompaniment features triplet figures in the right hand.

The fifth system of the musical score. It continues the piano accompaniment from the previous system, featuring triplet figures in the right hand.

And when all things rest In the si - lent night, I would lin - ger still At my

win - dow height, And would gaze o'er the dis - tant si - lent lands, For my heart then with peace and

joy ex - pands; I would gaze o'er the dis - tant si - lent lands, For my heart with joy and with

poco rall.

peace ex - pands.

poco a poco mo - ren - do.

Stay! oh stay!

(RUSSIAN SONG.)

Music by A. WARLAMOFF.

Allegro moderato.

VOICE.

1. Tho' the storm is ra-ving, see! from yon-der street
 2. With thy blue eyes gen-tle, clear as Heav'n o'er-head,

PIANO-
FORTE.*p*

T'wards... me now my dar-ling comes with foot-step fleet;..... } Stay, oh dear-est
 And..... thy soft cheeks glow-ing as the ro-ses red;..... }

*sf**f*

maid - - en, stay a-while with me,..... For my heart re-joice

p

when I gaze on thee,... Stay, oh dear-est maid - - en, stay a-while with

f

me, For my heart re - joi - ces when I gaze on thee.

p

8

This system features a vocal melody in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The piano part begins with a piano (*p*) dynamic. A repeat sign with first and second endings is present at the end of the system.

3. Ah! thy charms, dear maid-en, close-ly bind my heart, And.... thy form will nev-er

This system continues the vocal melody and piano accompaniment. The piano part features a variety of chords and arpeggiated figures.

from my mind de - part.... Stay, oh dear-est maid - en, stay a-while with me,.....

sf *f* *p*

This system includes dynamic markings: *sf* (sforzando), *f* (forte), and *p* (piano). The piano accompaniment has a more active, rhythmic character in this section.

For my heart re - joi - ces when I gaze on thee,... Stay, oh dear-est maid - en,

f

This system continues the musical theme, with the piano part featuring a forte (*f*) dynamic in the middle section.

stay a-while with me, For my heart re - joi - ces when I gaze on thee.

p

This final system on the page returns to a piano (*p*) dynamic for the piano accompaniment. It concludes with a repeat sign and first/second endings.

Ah! tell me why.

(RUSSIAN SONG.)

Music by A. WARLAMOFF.

Allegretto.

VOICE.

1. Say, ah! why dost thou un - to me ap -
2. Ah! thou art jes - ting with.. all my heart's

PIANO-FORTE.

Allegretto.

f *p* *fz*

- pear, Beau - ti - ful Li - ly, a - gain and a - gain?
pain, Sor - row and long - ing my lone - ly life... fill;

Why re - a - wa - ken with - in my heart drear..... Mem-ries that fill... me with
Al-though I know that I love thee in vain..... For thee a - lone... does my

p *fz*

wild year - ing pain! } Ah! tell me why!..... Ah! tell me why!.....
true heart beat still! }

p

Ah! tell me why!... Ah! tell me why!

cres - cen - do. *fz* *f*

This system features a vocal melody in G-flat major with a key signature of two flats. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand. Dynamics include *cres - cen - do.*, *fz*, and *f*.

3. Ah! tell me why! No! be... si - lent I pray; Jest not with sor - row and

p *fz*

The second system begins with a triplet of eighth notes. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *p* and *fz*.

love's burn - ing throes; Take not my lin - g'ring last hopes a - way....

p *fz*

The third system continues the vocal melody. The piano accompaniment features a change in chord quality to minor for the final measure. Dynamics include *p* and *fz*.

Ah! put an end.... to my yearn - ings and woes! Tell me not why!....

p

The fourth system features a vocal melody with a descending line. The piano accompaniment remains consistent. Dynamics include *p*.

Tell me not why!... Tell me not why!... Tell me not why!

cres - cen - do. *fz*

The fifth system concludes the piece with a vocal melody that repeats the phrase. The piano accompaniment features a final *cres - cen - do.* and *fz* dynamic.

Tears.

(RUSSIAN SONG.)

Music by A. WARLAMOFF.

Andante.

VOICE.

1. Gen - tle tears,... oh! say where are ye flown, Ye who
 2. Oft at night,... when slum - ber fled my couch, Many a
 3. Glow - ing fire..... is ra - ging in my breast, O'er me

*Andante.*PIANO-
FORTE.

The first system of the musical score. The voice part is on a single staff with a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The piano accompaniment consists of two staves (treble and bass clefs) with a 3/4 time signature and a key signature of one sharp. The piano part begins with a piano (p) dynamic marking. The lyrics are written below the voice staff.

help'd... me pain to bear? I would sor - row here with joy em-brace, I would
 bit - ter tear I wept. O'er my heart,... re-liev'd then of its pain, Peace and
 loom.... de-spair and fear; No re - lease,... ah! find I for my woe! Lone, for -

The second system of the musical score. The voice part continues on a single staff. The piano accompaniment continues on two staves. The lyrics are written below the voice staff.

smile.... at ev'-ry care; I would sor - row here with joy em-brace, I would
 heav'n - ly calm-ness crept; O'er my heart, re - liev'd then of its pain, Peace and
 - sa - - ken stand I here; No re - lease, ah! find I for my woe, Lone, for -

The third system of the musical score. The voice part continues on a single staff. The piano accompaniment continues on two staves. The lyrics are written below the voice staff.

smile.... at ev'-ry care. Could I but,..... when sad - ness
 heav'n - ly calm-ness crept. Tears, ye heal - ers of my
 - sa - - ken stand I here. Gen - tle tears,... oh! say where

The fourth system of the musical score. The voice part continues on a single staff. The piano accompaniment continues on two staves. The lyrics are written below the voice staff.

fills my heart, Weep, as in..... the days of yore..... Gen - tle
wound - ed breast, Ye who eas'd..... full ma - ny a sigh!..... Foun-tains
are ye flown, Ye who help'd..... me pain to bear?..... Could I

tears,.... ye brought me peace and rest! Ah! why can..... I weep no
which.... my ar - dent pray'rs did ope, Say, oh! are..... ye all wept
weep.... as in the days of yore, I would smile..... at ev - ry

more? Gen - tle tears, ye brought me peace and rest! Ah! why can.... I weep no
dry? Foun-tains, which my ar - dent pray'rs did ope, Say, oh! are.... ye all wept
care. Could I weep as in the days of yore, I would smile.. at ev - ry

more?
dry?
care.

morendo.

Wanderer's Night Song.

(RUSSIAN SONG.)

Music by A. WARLAMOFF.
tr.....*Andante sempre legato.*PIANO-
FORTE.

The piano introduction is in 2/4 time, marked *Andante sempre legato*. It features a melody in the right hand and a supporting bass line in the left hand. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The bass line starts with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4. The piece is marked *f p* (forte piano).

Night her watch is keep - ing O - ver vale and hill,

The first system of the vocal and piano accompaniment. The vocal line (treble clef) begins with a half rest, followed by quarter notes G4, A4, B4, and C5, then a half note D5. The piano accompaniment (grand staff) continues the melody from the introduction, with the right hand playing a series of eighth and sixteenth notes and the left hand providing a steady bass line. The piano part is marked *p* (piano).

Birds have long been sleep - ing In the green-wood still. Night her watch is keep - ing

The second system of the vocal and piano accompaniment. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment (grand staff) continues the melody, with the right hand playing a series of eighth and sixteenth notes and the left hand providing a steady bass line. The piano part is marked *p* (piano).

O - ver vale and hill, Birds have long been sleep - ing In the greenwood still.

The third system of the vocal and piano accompaniment. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment (grand staff) continues the melody, with the right hand playing a series of eighth and sixteenth notes and the left hand providing a steady bass line. The piano part is marked *p* (piano).

tr.....

fp

Not a breath is mov - ing In the for - est tree, Wait, thou poor heart

lov - ing, Rest will come to thee. Not a breath is mov - ing In the for - est

tree, Wait, thou poor heart lov - ing, Rest will come to thee.

tr.....

B

Peace.

(RUSSIAN SONG.)

Andante amaro.

Music by A. WARLAMOFF.

PIANO-
FORTE.

The piano introduction consists of two staves. The right hand plays a melody in G major, 6/8 time, starting with a quarter note G, followed by eighth notes A-B, C-D, E-F, and G. The left hand plays a bass line with eighth notes G-F, E-D, C-B, and A. The piece is marked 'Andante amaro' and 'Piano-Forte'.

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics '1. Ah! all peace is lost un -' and '2. My whole be - ing sad and'. The piano accompaniment continues with the same rhythmic pattern as the introduction.

The second system of the song continues the vocal and piano parts. The vocal line includes the lyrics: 'to..... me, Wound - ed is my heart! Why must I thus al-ways lone - ly, Com - fort years to gain; Yet my soul tor - ment-ed'. The piano accompaniment provides a steady accompaniment.

The third system of the song concludes the vocal and piano parts. The vocal line includes the lyrics: 'suf - fer Sor-row's bit - ter smart? Why must I..... thus al-ways e - ver, Finds but care and pain! Yet my soul tor-ment - ed'. The piano accompaniment continues to the end of the piece.

First system of the musical score. The vocal line begins with the lyrics "suf - fer e - ver," followed by "Sor - row's bit - ter smart? Finds but care and pain." The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

suf - fer
e - ver,

Sor - row's bit - ter smart?
Finds but care and pain.

Second system of the musical score. The vocal line continues with the lyrics "3. Oh! how". The piano accompaniment continues with its characteristic rhythmic patterns, including some triplet figures in the right hand.

3. Oh! how

Third system of the musical score. The vocal line continues with the lyrics "long must I yet wan - der On my lone - some way? Come, oh Death, thou pain re -". The piano accompaniment maintains the same rhythmic texture.

long must I yet wan - der On my lone - some way? Come, oh Death, thou pain re -

Fourth system of the musical score. The vocal line continues with the lyrics "- lea - ser, Give me peace I pray! Come, oh Death, thou pain - re -". The piano accompaniment continues with its characteristic rhythmic patterns.

- lea - ser, Give me peace I pray! Come, oh Death, thou pain - re -

Fifth system of the musical score. The vocal line concludes with the lyrics "- lea - - ser, Give me peace I pray!". The piano accompaniment continues with its characteristic rhythmic patterns.

- lea - - ser, Give me peace I pray!

Parting's Sorrow.

(RUSSIAN SONG.)

Music by A. WARLAMOFF.

Allegro.

VOICE. Why, a - las, bear I yet part - ing's sor - row? Come, oh love,

PIANO-FORTE. *Allegro.*

from thine eyes joy..... I bor - row.

cresc.

Bah! no more I will weep here in sad -

f f p

- ness, But will seek... till I.. find.... love and glad - ness.

p

But will seek till I.. find.... love and glad - ness.

f *p* *cresc.*

This system features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The vocal line begins with a half note, followed by eighth and sixteenth notes. The piano accompaniment includes dynamic markings of *f* (forte) and *p* (piano), and a *cresc.* (crescendo) marking over the right hand.

Ah!.....

p *fz* *pp*

The second system continues the vocal and piano parts. The vocal line has a *p* (piano) marking. The piano accompaniment features *fz* (forzando) and *pp* (pianissimo) markings. The vocal line is followed by a dotted line indicating a continuation of the melody.

cresc.
ah!.....

p *cresc.*

The third system shows the vocal line with a *cresc.* (crescendo) marking and the vocal line continuing with a dotted line. The piano accompaniment includes a *p* (piano) marking and a *cresc.* (crescendo) marking.

p
ah!.....

f *p* *f* *pp*

The fourth system concludes the piece. The vocal line begins with a *p* (piano) marking and continues with a dotted line. The piano accompaniment features dynamic markings of *f* (forte), *p* (piano), *f* (forte), and *pp* (pianissimo).

First system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a fermata, followed by a melodic phrase marked *f* (forte). The piano accompaniment starts with a series of sixteenth-note chords, marked *cresc.* (crescendo) and *f*. The system concludes with the vocal line marked *ad lib.* (ad libitum) and the word "ah!" written below the staff.

Second system of the musical score. The vocal line continues with the lyrics "Why, a - las, bear I yet part - ing's sor - row?". The tempo is marked *a tempo.* The piano accompaniment begins with a *p* (piano) dynamic and is marked *colla parte.* The system ends with a fermata over the final note of the vocal line.

Third system of the musical score. The vocal line continues with the lyrics "Come, oh love, from thine eyes.... joy.... I bor-row." The piano accompaniment features a *p* (piano) dynamic at the start, followed by a crescendo leading to a *ff* (fortissimo) dynamic. The system concludes with a fermata over the final note of the vocal line.

Fourth system of the musical score. The piano accompaniment continues with a *ff* (fortissimo) dynamic. The system concludes with a final chord in the piano part and a fermata over the final note of the vocal line.

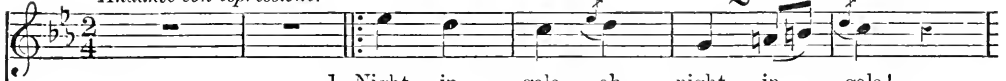
The Nightingale.

(RUSSIAN SONG.)

Music by ALIBIEFF.

Andante con espressione.

VOICE.

*Andante con espressione.*PIANO-
FORTE.

King of song - sters, night - in - gale! Say, where dost thou
Have I lis - ten'd to..... thy song; As thy notes fell
"Take this gold - en ring,".... said he, "If thou wear it

fly a - way, With.... the dawn of ev - - - ry day?
on mine ear, Ah!.... I sigh'd in rest - - - less fear!
true to me, E - ver will I con - - - stant be."

*sostenuto.**Allegro vivace.*

Night - in - gale, oh night - in - gale! King of song - sters, night - in -

Allegro vivace.

- gale! Night - in - gale, oh night - in - gale! King..... of

f

song - sters, night - in - gale!

ff

Tempo primo.

4. Loose and fic - kle
5. Ev - 'ry night since

Tempo primo.

p

was the band, Soon the ring fell from... my hand;
then, a - las, I in bit - ter weep - ing pass;

sf

Now I seek, and seek in vain, True - love's bond to
And thy sad songs seem to sigh, That... my love is

This system contains the first vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves, treble and bass, with a key signature of two flats. The music is in a 4/4 time signature.

Allegro vivace.

find..... a - gain. } Night - in - gale, oh night - in - gale!
lost..... for aye. } *Allegro vivace.*

sostenuto. *f*

This system continues the vocal line and piano accompaniment. The vocal line has a bracketed section with two lines of lyrics. The piano accompaniment features a *sostenuto* section followed by a *f* (forte) section. The tempo *Allegro vivace* is indicated.

King of song-sters, night - in - gale! Night - in - gale, oh night - in -

This system continues the vocal line and piano accompaniment. The vocal line has a bracketed section with two lines of lyrics. The piano accompaniment features a *f* (forte) section. The tempo *Allegro vivace* is indicated.

- gale! King.... of song - sters, night - in - - gale!

ff

This system continues the vocal line and piano accompaniment. The vocal line has a bracketed section with two lines of lyrics. The piano accompaniment features a *ff* (fortissimo) section. The tempo *Allegro vivace* is indicated.

This system contains the final vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves, treble and bass, with a key signature of two flats. The music is in a 4/4 time signature.

Oh pray !

(RUSSIAN SONG.)

Music by A. MARKEWITSCH.

Allegretto.

VOICE. Oh ! call not to thy mind dark times of

PIANO-FORTE.

yore, Which we to - geth - er once with sad hearts bore !

rit. *a tempo.*

Re-mem-ber not the tor-ments vain! For-get all

rit.

hours we pass'd in pain. Yet

rall. *dim.*

oh! the joy-ous mo-ments pure and bright We knew when both our hearts were

This system contains the first line of the song. The vocal melody is in G major (one flat) and 4/4 time. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

young and light, In love's first bliss-ful dream so fair,

This system contains the second line of the song. The vocal melody continues with a slight rise in pitch. The piano accompaniment features more complex chordal textures in the right hand.

Oh! cher-ish them, for-get them ne'er! Cher-ish them, for-

This system contains the third line of the song. The vocal melody has a melisma on the word 'for-'. The piano accompaniment includes some triplet figures in the right hand.

- get them ne'er.

This system contains the final line of the song. The vocal melody ends with a long note. The piano accompaniment features a more active bass line and concludes with a final chord.

Friendship.

(RUSSIAN SONG.)

Music by A. DERFELDT.

PIANO-
FORTE.*Allegretto.*

The piano introduction is in G major, 6/8 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is in the right hand, starting with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a half note F#4. The left hand provides a harmonic accompaniment with chords. Dynamics include piano (p), pedaling (Ped.), and sforzando (sfz).

più lento.

The first system of the vocal and piano accompaniment. The vocal line is in G major, 6/8 time, with lyrics in three parts. The piano accompaniment is in the same key and time, with dynamics like piano (p) and forte (f).

1. Why so hope - less and dim is thine eye,..... Why thy
 2. Ah! be - lieve me I'll ne'er seek in thee,..... The deep
 3. In the deep - est re - cess of the heart,..... Let us

The second system of the vocal and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment provides harmonic support with dynamics like forte (f) and piano (p).

face and thy form veil'd in sad - ness! Say, what made all the hap - pi - ness
 feel - ings of love to a - wa - ken, Peace and sol - i - tude on - ly can
 friend-ship then care - ful - ly trea - sure, And it there un - to us will im -

*p dolce poco ritard.**tempo.*

The third system of the vocal and piano accompaniment. The vocal line concludes with lyrics. The piano accompaniment features a piano (p) dynamic and a tempo change from 'poco ritard.' to 'tempo.'

fly,..... That thy heart late - ly fill'd with such glad - ness? To thee
 free,..... From its pain a poor heart when for - sa - ken. Yet a
 - part,..... Con - so - la - tion and joy with-out mea - sure. 'Twill de -

Sym - pa - thy's bal - sam I tend,..... I will dry all thy tears when thou'rt
 boon of thee now I im - plore,..... That to me thou thy friend-ship wilt
 - stroy dark de - spon - den - cy's night,.... The heart's bur - dens and sor - rows 'twill

mf
 weep - ing; Bright-er hopes with thy life I will blend,..... Hopes that
 ten - der; For true friend-ship a - lone can bring cure,..... To the
 light - en; Far are ban - ish'd all trou - ble and night,..... Where the

f
 near thee now on - ly when sleep - ing, Bright-er hopes with thy life I will
 wounds love's de - ser - tion did ren - der, For true friend-ship a - lone can bring
 rays of a true friend-ship bright - en, Far are ban - ish'd all trou - ble and

ritard. più vivo.
 blend,..... Hopes that near thee now on - ly when sleep - ing.
 cure,..... To the wounds love's de - ser - tion did ren - der.
 night,..... Where the rays of a true friend-ship bright - en.

f sfz p

The Gipsy's Song.

(RUSSIAN SONG.)

Music by A. LvOFF.

Allegretto vivace.

VOICE.

1. Dear - est maid-en, thou with the crim-son cheeks, Ah! my
2. Ah! when thou dost gaze t'wards me joy-ous-ly, Clear as

PIANO-FORTE.

eve-ning star, I can love but thee! Come, be thou my bride, be..... my
heav'n o'er-head are thy glo-rious eyes! Bril-liant as the beams of..... the

sf ~

heart's de-light, Hearn - en, maid-en fair, heark - en un - to me!
mid - day sun, Soft... as gleam-ing stars in..... dark mid - night skies!

sf >

3. Ah! my blood then burns mad - ly in my veins, All my
 4. On thy bo - som fair I'd the world for - get, And be -
 5. Then I'd call a - loud: "Fare - thee - well, oh youth, Which sweet

pul - ses throb with de - li - rious heat; T'wards thee I am drawn as..... by
 - fore thy charms hum - bly bend my brow; I would give my - self ful - ly
 dreams of fame of - fer'd once to me! Fare - well all be - side for.... hence-

hands un - seen, And my long - ing heart then.... does wild - ly beat.
 to thy pow'r, I.... who in my pride un - to none would bow.
 - forth my love Fame and all - in - all un - to me shall be!"

Oh! tell it her.

(RUSSIAN SONG.)

Music by L. KOTSCHONBEY.

Andante.

PIANO-
FORTE.

p

dim.

The piano introduction consists of two staves. The right staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a half note F#4, followed by a quarter note G4, a quarter note A4, and a half note B4. The left staff is in bass clef and begins with a half note F#2, followed by a quarter note G2, a quarter note A2, and a half note B2. The tempo is marked 'Andante.' and the dynamics are 'p' (piano) and 'dim.' (diminuendo).

1. Oh! tell it her, al-though from me she's turn - ing, With joy my
2. Oh! tell it her, that when with pain I'm weep - ing, Her eyes with

The first system of the vocal melody is shown on a single staff. The piano accompaniment consists of two staves (treble and bass clef). The lyrics are written below the vocal staff.

life at her dear feet I'd lay. Oh! tell it her, my heart is ev - er
glance dis - dain - ful on me turn. My heart then fails me; ruth-less fate is

The second system of the vocal melody is shown on a single staff. The piano accompaniment consists of two staves (treble and bass clef). The lyrics are written below the vocal staff.

yearn - ing, And dreams of her now haunt me night and day. Oh! tell it
keep - ing From me all hope of love for which I yearn. Yet I for

The third system of the vocal melody is shown on a single staff. The piano accompaniment consists of two staves (treble and bass clef). The lyrics are written below the vocal staff.

her, ye breez-es sweet-ly blow-ing, That bit-ter pains my long-ing bo-som
pi - ty may im-plore her ev - er, When thoughts of love for her my sad heart

stir; Will she di - vine the love that's in me glow - ing, And would she
stir; Ah! true love's flame will wane with-in me nev - er, Un - til my

a piacere.

spurn me if my sor - row know-ing? Oh! tell it her, Oh! tell it her!
gaze from her bright charms must se - ver! Oh! tell it her, Oh! tell it her!

colla voce.

FINE.

Forsaken.

(RUSSIAN SONG.)

Music by DARGOMIJSKY.

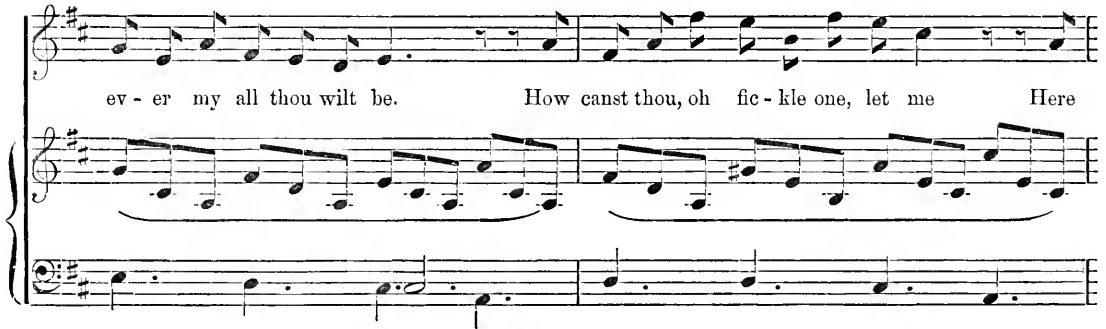
Andante quasi allegretto.

VOICE. 

How soon thou, a - las, wilt for - get me! Yet

PIANO-FORTE. 

ev - er my all thou wilt be. How canst thou, oh fic - kle one, let me Here



die with vain long - ing for thee? Ah! while I am sad and for - sa - ken, Thou'lt



mix in the world and its strife; New feel - ings will in thee a - wa - ken, New



thoughts will with-in thee be rife. For me there is sad-ness left on-ly; For

me love will ne'er bloom a-gain; My life will, for-got-ten and lone-ly Pass

on with its yearn-ing and pain, My life will, for-got-ten, lone and for-got-ten, Pass

on with its yearn-ing and pain.

The Jamschick's Complaint.

(RUSSIAN SONG.)

Music by BACHMETIEFF.

p *Moderato.*

VOICE. 1. Woe is me! Where are ye, Days of youth and glad - ness?

PIANO-FORTE. *p*

rall. *f* *Più animato.*

Gone, ah gone, And for - lorn, Mourn I ye in sad - ness! Bright and free,

f *a tempo più animato.*

Full of glee, Drove I three - in - hand then; With-out rest, Sang with zest,

rall.

Mer-riest in the land... then.

p

p

2. Horn and whip Ne'er did grip, Not a spur did need then; Ev - er fleet
3. Day by day Grow I grey, Time is on - ward speed - ing; Scarce re - tain

p

rall. *f Più animato.*

Were the feet Of each faith-ful steed then! Pain and care, Their hand ne'er
Whip and rein, What a life I'm lead - ing! Night and day My thoughts stray

f a tempo più animato.

rall.

Press'd on me with sor - row, From gay throng, Wine and song, Joy and smiles, I'd
To my youth de - part - ed, And a - gain Long in vain For past hours light-

bor - row!
- heart - ed!

p

The Talisman.

(RUSSIAN SONG.)

Allegro moderato.

Music by TITOFF.

VOICE.

1. When at night the rocks were sha - king, Dash'd o'er
 2. "Now to thee I give a trea - sure," Said she

Allegro moderato.

PIANO-FORTE.

by the bil - lows proud; As the moon's soft light was
 gent - ly un - to me, "Guard it more than life and

break - ing From.... be - hind a flee - cy cloud.
 plea - sure, Love,.... ah love gives it to thee.

In..... the ha - rem saw.... I near - ing, An..... en -
 Though.... in need and dan - ger's hour,..... From..... a....

- chant - res fair... to see;..... And she gave with words en -
 migh - ty foe - man's arm,..... Or from Death's re - morse - less

This system contains the first line of the vocal melody and the first two staves of the piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment consists of a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand piano staff features a series of chords, while the left-hand staff has a more active melodic line.

- dear - ing, There a tal - is - man to me, There a
 pow - er, Ne'er my tal - is - man can charm, Ne'er my

This system continues the vocal melody and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment continues with two staves, maintaining the harmonic and rhythmic structure established in the first system.

tal - is - man to me.
 tal - is - man can charm."

This system contains the third line of the vocal melody and the third two staves of the piano accompaniment. The vocal line concludes with a double bar line. The piano accompaniment continues with two staves, ending with a double bar line.

This system contains the fourth line of the piano accompaniment, consisting of two staves. The right-hand staff continues with chords, and the left-hand staff continues with its melodic line.

This system contains the fifth line of the piano accompaniment, consisting of two staves. The right-hand staff continues with chords, and the left-hand staff continues with its melodic line, concluding the piece with a double bar line.

3. All its ma - gic can - not bid thee, Trea - sures of the
 4. But when treach - ry soft - ly near - ing, Takes the form of

rich. My - sore; Nor to joy un - wa - ning
 gen tle love; Whis - pers words of false en -

lead thee, Through fair E - - den's gold - - en door.
 - dear - ing, Seeks thy strength and faith - - en to prove.

Un - - to spark - ling fai - - ry foun - tains, In a
 When no pow'r on earth can save thee From the

land of heav'n - ly calm ; Un - to dis - tant lof - ty
 sy - ren's fa - - tal charm ; Then the tal - is - man I

The first system of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "land of heav'n - ly calm ; Un - to dis - tant lof - ty sy - ren's fa - - tal charm ; Then the tal - is - man I".

moun - tains, Ne'er my tal - is - man can charm, Ne'er my
 gave thee Shall a - vert from thee all harm, Shall a -

The second system of the musical score. The vocal melody continues with the lyrics: "moun - tains, Ne'er my tal - is - man can charm, Ne'er my gave thee Shall a - vert from thee all harm, Shall a -". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

tal - is - man can charm.
 - vert from thee all harm.

The third system of the musical score. The vocal melody concludes with the lyrics: "tal - is - man can charm. - vert from thee all harm." The piano accompaniment continues with chords and a bass line.

This system contains the piano accompaniment for the fourth system of the score. It features chords in the right hand and a bass line in the left hand, continuing the musical texture.

This system contains the piano accompaniment for the fifth system of the score. It features chords in the right hand and a bass line in the left hand, concluding the piece.

The Cossack's Lullaby.

(RUSSIAN SONG.)

Music by N. BACHMETIEFF.

p *Moderato.*

VOICE.

1. Sleep, ah sleep, my dar - ling ba - by, Sn, su, lul - la -
 2. O - ver fields and stones is rush - ing, Wild the storm at

Moderato.

PIANO-FORTE.

- by ;..... See the moon is watch - ing o'er thee,
 night ;..... While the Tschers - kess fierce is near - ing,

f

Peace - ful - ly on high..... Thou shalt hear a
 With his weap - ons bright..... Ah! thy fa - ther

won - drous sto - ry, Close each wake - ful eye ;.....
 fall'n in bat - tle, Now is gone.... for aye ;.....

ff *pp*

And Sleep, a song as well I'll sing thee, Su, su, lul - la -
 ah sleep, my dar - ling ba - by, Su, su, lul - la -

ff *dim.* *pp*

- by.....
 - by.....

tr *p* *pp*

p *p*

3. All too soon wilt thou be learn - ing Of a war - rior's life;.....
 4. And a war - rior like thy fa - ther Thou one day shalt be;.....

.... With the gun and pran - cing war-horse, Mov - ing to the
 Ah! could I in time of dan - ger Ev - er be with

f

strife..... Sad - dle, bri - dle, all, my ba - by, Shalt have by - and -
thee..... Many a tear shall I be weep-ing When to war.... dost

f

ff *pp*

- bye;..... Now, my dar - ling, thou must slum - ber, Su, su, su,
hie; Sleep, my an - gel, sleep in peace now, Su, su, su,

ff *dim.* *pp*

lul - la - by.....
lul - la - by.....

tr *p* *pp*

p *p*

5. Yet my heart will hide it's sor - row, I for thee will pray,.....
6. Keep this ta - lis - man I give thee In re - mem - brance dear;.....

.... And will trust in God with pa - tience, He will be my
 May it through thy life pro - tect thee When dark dan - gers

f
 stay..... Ab! and wilt thou me re - mem - ber When a - far.... dost
 near..... Think of me when thou dost see it, Pray to God... on

ff *pp*
 hie?..... Sleep, now sleep in child - hood's slum - ber, Su, su,
 high;..... Sleep, my boy, my dar - ling ba - by, Su, su,

lul - la - by.....
 lul - la - by.....

tr *p* *pp*

The Cossack's Song.

(RUSSIAN SONG.)

J. C. GRÜNBAUM.

Vivace.
CORO. *ad lib.* SOLO.

VOICE.

1. Ho! ho! ho! ho! ho! High the Cos-sack's heart is
2. Ho! ho! ho! ho! ho! Yet the rest-less Cos-sack

PIANO-FORTE.

Vivace.
f *p*

CORO. *ad lib.*

bound-ing, When the bat-tle-call he hears. Ho! ho! ho!
ne-ver Long a peace-ful life can lead. Ho! ho! ho!

SOLO. CORO. *ad lib.*

ho! When the wild "hur-rah" is sound-ing Wel-come mu-sic to his ears! Hur-
ho! Ha! his heart is burn-ing ev-er T'wards the bat-tle-field to speed! Hur-

SOLO.

- rah! hur-rah! When his steed to com-bat spring-ing On-ward strains, High in
- rah! hur-rah! When the can-non's roar he hear-eth Nought fears he, E'en the

Coro. ad lib.

air his lance he's swing - ing, Fights and gains! High in air his lance he's
face of death he near - eth Laugh - ing - ly, E'en the face of death he

p *f*

ff *ff*

swing - ing, Fights and gains! Hur - rah!..... hur - rah!..... ho!
near - eth Laugh - ing - ly. Hur - rah!..... hur - rah!..... ho!

ff

Coro. ad lib. *Solo.*

3. Ho! ho! ho! ho! ho! Bro - thers, let us all be

f *p*

Coro. ad lib.

meet - ing, Brave and free, the foe at hand. Ho! ho! ho!

f *>*

Solo. *Coro. ad lib.*

ho! High our hearts to-day are beat-ing, They to-mor-row still may stand! Hur -

f

Solo.

- rah! hur - rah! Let the grave be dread-ed ne-ver At the end, If the

Coro. ad lib.

foe but with us ev - er There de - scend! If the foe but with us

p *f*

ff *ff*

ev - er There de - scend! Hur - rah!..... hur - rah!..... ho!

ff

The Cossack.

(OLD RUSSIAN SONG OF UKRAINE.*)

Andante.

VOICE.

1. Not the snow - - - - - v cov' - - ring
 2. In the ver - - - - - daut mea - - dow

Andante.

PIANO-FORTE.

p

of a bit - ter win - ter night, Made the green-fields yon - - -
 built my friend a stone-house high, That is why they look.....

..... der white, made the green fields
 so white, that's the rea - son

white,... Made the green..... fields white.
 why,... That's the rea - - - - - son why.

f

* Ukraine, or Kharkof, is the name of a province of "Little Russia," on the banks of the Dnieper. This song refers to the enrollment of a recruit into the ranks of the "Don Cossacks," who are considered to belong to the élite of the army of Russia.

3. Near the house..... two silk - - en
4. At the ta - - - - - bles sit two

p

tents and wood - en ta - bles stand, By them are two chairs.....
men and not a word they say, Two full ink-stands there.....

..... at hand, are two chairs at
..... have they, ink - stands full have

hand,... Are two chairs at hand.
they,... Ink - stands full..... have they.

f

5. Near them is..... a gen - - tle
 6. Weep not for..... thy love, dear
 7. Nay, he'll mount..... much high - - er,

p

maid, her face is young and fair, She is stand - ing weep - - -
 maid, for him thou'st nought to fear; He'll not be a mus - - -
 great - ly hon - our'd now is he; Cos - sack of the Don.....

- - - - - ing there, she is weep - ing
 - - - - - ke - teer, not a mus - ke -
 he'll be Cos - sack of the

there,.... she is weep - - - - - ing there.
 - teer,.... not a mus - - - - - ke - teer.
 Don,.... of the Don..... he'll be.

f

Three-in-hand.

(PETERSBURG AIR.)

Moderato. Popular Song.

VOICE.

1. The three - in - hand is slow - ly roll - ing From town to
 2. The lead - er's heart is sad and fear - ful, He puts - to

Moderato.

PIANO-FORTE.

town.. o'er lev - el road; A lit - tle bell is sad - ly
 in..... the dead of night; Then sings with trem - bling voice and

toll - ing Hard by with - in the dark pine - wood, A lit - tle
 tear - ful, Of maid - en's blue eyes soft and bright, Then sings with

bell is sad - ly toll - ing Hard by with - in the dark pine - wood.
 trem - bling voice and tear - ful, Of maid - en's blue eyes soft and bright.

3. Oh, soft blue eyes, your witch - ing glances Have brought the
 4. A - far from her, his heart is break - ing. While from his

youth.. to drear des - pair! Ah! false sweet lips, whose smile en -
 eye - - lids tear - drops flow. A - gain the reins in hand he's

- tran - ces, Ye have de - stroy'd his love-dream fair! Ah! false sweet
 tak - ing, Up - on his lone - ly way to go, A - gain the

lips whose smile en - tran - ces, Ye have de - stroy'd his love-dream fair!
 reins in hand he's tak - ing, Up - on his lone - ly way to go.

Three-in-hand.

(MOSCOW AIR.)

Andante.

VOICE. *Andante.*

PIANO-FORTE. *p*

The three - in - hand is slow - ly roll - ing From town to

town o'er lev - el road; A lit - tle bell is

sad - ly toll - ing, Hard by with - in the dark... pine wood,

A lit - tle bell is sad - ly toll - ing Hard by with -

- in the dark pine wood. *dolce.*

The Turtle Dove.

(OLD RUSSIAN SONG.)

Andantino

VOICE.

1. In a sha - dy for - est, Built two doves their nest; Faith - ful
 2. Came a greed - y vul - ture, Pounc'd on them as prey; From the
 3. She, now bro - ken - heart - ed, Mourn'd with plaint - ive tone; Ev - er

PIANO-FORTE.

love their dwell - ing Fill'd with joy and rest.
 gen - tle moth - er Stole her love a - way.
 late and ear - ly, Sat and wept a - lone.

4. "Why dost weep so sad - ly?" Then the vul - ture said, "Take a
 5. "Woe is me! thou trait - or, Thou hast caus'd my pain! Here be -
 6. "Though here ma - ny lov - ers I could find, ah! me, There's not

new love to . . thee Since the old one's dead!"
 - low I nev - er Joy shall find a - gain."
 one who fath - er To my child could be!"

Parting Sorrow.

(OLD RUSSIAN SONG.)

Andante.

VOICE.

1. Ha!... what am I..... read - ing? An - guish rends my heart!
 2. Nought on earth will..... ev - er Dry my tears of woe;
 3. Were.. I now be - - side her, Ah, she *could* not die!

Andante.

PIANO-FORTE.

My.... be - lov'd..... is dy - ing, We for..... aye.. must part!
 She.... will die..... and leave me Lone - ly..... here be - low!
 Cru - el fa - ther keeps me, Hope - less - ly.... I.... sigh!

4. Ev' - ry in - stant.... deep - er Grows my heart - felt pain,
 5. Si - lent bow'rs, ye..... wit - ness'd Joy and love.... of yore,

In..... this world..... I nev - er Shall be..... glad a - gain.
 Ye.... are fill'd with sor - row, For she's.... there no more!

The Soldier's Farewell.

(OLD RUSSIAN SONG.)

Molto andante.

VOICE.

1. Come, dear son, and tell..... me Why thou'rt weep - - ing there! Ah!
 2. "Moth - er, dear - est moth - er, It will cause..... thee woe! Ah!

Molto andante.

PIANO-FORTE.

Let..... thy lov - ing moth - er, Ev' - ry sor - row share!
 I,..... a - las, must leave thee, To the war must go."

3. "From our hut, to - mor - row, I a - far..... must hie! Ah!
 4. I my staff and com - fort, All shall lose..... with thee! Ah!

We..... must part, dear moth - er, We must say good - bye!"
 Yet..... go, thy coun - try calls thee, Thou must rea - dy be!

Polish National Song.

Allegretto.

VOICE.

1. Po - land's not yet
2. Po - lish blood's al -

Allegretto.

PIANO-FORTE.

dead in sla - v'ry, She once more shall reign; What she lost her chil-dren's bra - v'ry
- rea - dy flow - ing, But our swords are drawn. Hope in each brave heart is glow - ing—

Soon will free a - gain! Skrzy - ne-cki*.... leads us on,— Hark! the bat-tle fray is

All to fight are gone!

cresc.

cresc.

ra - ging; Po - land shall be free!.. Crush all ty - ran - ny!....

f

f

sfz

* Skrzynecki, (pronounce Skrshe netz-key,) a Polish officer, was intrusted by the Polish National Parliament, during the struggle of that nation for liberation from the Russian yoke, (1830—31) with the command-in-chief of the national forces. Skrzynecki gained some brilliant victories over the Russian armies (March to August, 1831, but the fruits of his successes were lost by his unaccountable hesitation in prosecuting them to the end. The suspicion that he temporised with the Russians for his own ends led the National Parliament to institute a court of inquiry into his generalship. He then resigned the chief command, after holding it for this brief period of about 8 months, during which his victories had raised the nation's hopes to the highest point.

f^r CHORUS.

ff Skrzy - ne - cki leads us on, Hark! the bat - tle fray is ra - ging,

Skrzy - ne - cki leads us on, Hark! the bat - tle fray is ra - ging,

ff

Po - land shall be . . . free Crush all ty - ran - ny! . . .

Po - land shall be free, Crush all ty - ran - ny! . . .

sf *fz*

3. See the Czar's great
4. Dear white ea - gles

sf *p*

ar - my shat - ter'd, In its proud ar - ray! See, his con - quer'd le - gions scat - ter'd,
ily ye ev - er O'er us, proud and free! Ev - 'ry bond to - day we'll sev - er

cresc.

Poles have gain'd the day! } Of foul ty - ran - ny. } Skrzy-ne-cki..... leads us on,— Hark! the bat-tle fray is

f

ra - ging; Po - land shall be free!.. Crush all ty - ran - ny!....

f *sfz*

ff CHORUS.

Skrzy-ne-cki..... leads us on, Hark! the bat-tle fray is ra - ging,

ff

Skrzy-ne-cki leads us on, Hark! the bat-tle fray is ra - ging,

Po - land shall be.. free,..... Crush all ty - ran - ny!....

Po - land shall be free, Crush all ty - ran - ny!....

sf *fz*

Mazurek.*

(POLISH SONG.)

Allegretto.

VOICE.

Allegretto grazioso.

PIANO-FORTE.

1. See the sun yon - der
2. Far in the fields our

shin - ing in beau - ty, Ah! it re - calls us un - to our du - ty;
har - vest is glow - ing; I then to bind the corn-sheaves am go - ing;

un poco meno mosso.

Spring be - hind us far is ly - ing, And the har - vest - time is nigh - ing; Ah! gen - tle
And when near the ev'ning hours, I will pluck the fair - est flow - ers, Ma - rie, for

Ma - rie on thy true love I'm re - ly - ing.
thee on whom my heart its whole love show - ers!

fz

* The striking similarity of this old melody with the initial phrase of the air "Wenn auch die Wolke sie verhülle," in the opera "Der Freischütz," leads one to think that Weber knew and adapted this strain.

Tell me now, my little darling.

(POLISH SONG.)

Allegretto.

VOICE.

1. Tell me now my lit - tle dar - ling, Why hast thou been weep - ing yon - der,
2. Then per - haps we danc'd too of - ten, That thy heart with pain is la - den,
3. Is it then be - cause Li - set - te, On the green with me was play - ing,
4. Dear one hide it not I beg thee, If in - deed this caus'd thy sad - ness,

*Allegretto.*PIANO-
FORTE.

Has the mo - ther then been scold - ing, That the sheep a - far did wan - der? "Ah! no dear, no
I did not to dance en - tice thee, 'Twas thine own wish, lit - tle maid - en! "Ah! no dear, no
And I paid my court un - to her, As to - ge - ther we were stray - ing? "Ah! no dear, no
Ne'er a - gain I'll speak un - to her, If that could re - store thy glad - ness. "Ah! yes dear, yes

rall. *a tempo*

dear, no, no, no, no, no, not for that have I been weep - ing! Ah! no dear, no
dear, no, no, no, no, no, not for that have I been weep - ing! Ah! no dear, no
dear, no, no, no, no, no, not for that have I been weep - ing! Ah! no dear, no
dear, yes, yes, yes, yes, yes, 'tis for that I have been weep - ing! Ah! yes dear, yes

rall. *a tempo.* *fz*

rall.

dear, no, no, no, no, no, not for that have I been weep - ing!"
dear, no, no, no, no, no, not for that have I been weep - ing!"
dear, no, no, no, no, no, not for that have I been weep - ing!"
dear, yes, yes, yes, yes, yes, 'tis for that I have been weep - ing!"

fz *fz* *fz*

Laura to Filon.

(POLISH SONG.)

Andante.

VOICE.

1. Far o'er the woods... the moon-light is dy-ing, Fi-lon is
 2. Yes, in all haste... to him I am go-ing, Nay, I'll not

Andante.

PIANO-FORTE.

p *p* *sfz*

dm. *pp*

wait-ing, the night grows dark; I... to the tryst-ing-place
 lin-ger to bind my hair; But.. I will hur-ry with

pp *f*

quick-ly am hie-ing— There is his sig-nal, hark! oh
 locks loose-ly flow-ing, What will he mind.... so I be...

rall.

hark!..... There is his sig-nal, hark! oh hark!
 there?..... What will he mind so I... be there?

rall.

Make a bargain, pretty sweetheart.

(POLISH SONG.)

Allegro non troppo.

VOICE.

1. Make a bar - gain, pret - ty sweetheart, Buy this lit - tle song of me;
 2. Ah! my dear one smiles up - on me, Joy her looks un - to me bring;

Alla polka.

PIANO-FORTE.

p

Kiss - es from thy lips of crim - son Shall of it the payment be. I am ve - ry
 Tra la la la, tra la la la, Loud and mer - ri - ly I'll sing. She will lis - ten,

f

ff

hon - est, hark! now Won - drous pro - fit thou canst make: For the song thou'lt
 well I know it, And my song will love im - part: I will sing un -

p *v* *ff*

be re - ceiv - ing, While thy kiss - es back dost take.
 - til my pas - sion Melts each fi - bre of her heart.

To the Lark.

(LITHUANIAN DAINA.*)

Moderato.

Voice.

Lark, oh tell me, tell me why thou dost not rest up - on the green fields, dost not

Moderato.

Piano-Forte.

sing now in the mea - dows? { How up - on the fields be nest - ing, Sing - ing with no
Shepherds, ah! their flocks are keep - ing, Ploughs a - cross the

place of rest - ing? Peace and safe - ty find I nev - er, I'm dis - turb'd and fright - en'd ev - er.
fields are sweep - ing; Peace and safe - ty find I nev - er, I'm dis - turb'd and hunt - ed ev - er.

* *Daina*, (pl. *Dainos*), Lithuanian term for *secular* song, in contradistinction to *Gésme*—*sacred* or religious song.

The Bride's Farewell.

(LITHUANIAN DAINA.)

Slowly and with much expression.

VOICE.

1. Yon-der fra-grant mar-jo-ram is grow-ing, Here with-in our gar-den thyme is blow-ing;
2. Why art lean-ing there, my lit-tle maid-en? Why sup-port-ed there, my youthful maid-en?
Slowly and with much expression.

PIANO-
FORTE.



Yet the fair-est and the sweet-est flow-ers Bloss-om in our lit-tle sis-ter's bow-ers.
Are the days of youth not bright and fleet-ing, And thy heart with glad-ness light-ly beat-ing?



3. Tho' my youth-ful days in joy are fleet-ing, Tho' my heart is light and gai-ly beat-ing;
4. Thro' the ver-dant mead-ows roams the maid-en, With her wreath of rue* her white hands la-den;
5. Fare-well, mo-ther, oh! be-lov-ed mo-ther, Farewell, fa-ther, oh! be-lov-ed fa-ther;



Yet, ah! me, I now am fill'd with sorrow, Careless youth will end for me to-mor-row.
Ah! my wreath, my lit-tle wreath, I pon-der, Far ah! far from here with me thou'lt wander.
Fare-well, bro-thers, sis-ters, I am sigh-ing, From a-mong ye all for aye I'm hie-ing.



* Rue, (Ruta graveolans,) is very frequently mentioned in the folklore of the different nations of the north and east of Europe. In the traditional songs of Lithuania, Finland, Estonia, &c., it forms a poetic symbol of moral purity, as the myrtle does with us; hence the path of a bride is "strewn with rue," or she wears a "wreath of rue." But in Eastern Europe, in Servia, Bulgaria, &c., it is a symbol of woe, and the binding of a wreath of rue portends misfortune or death.

Finnish Rune.*

Moderato.

VOICE.

1. Tho' from Po-ets not de-scend-ed, Nor from lines of ma-gic sing-ers,
2. I would sing too, I would do so, Fear'd I not the vil-lage peo-ple;

Moderato.

PIANO-FORTE.

f

From with-out fair songs I'm hear-ing, Through the mos-sy wall wise say-ings;
Loud-ly would the maids be laugh-ing, Loud-ly would they all be mock-ing

Songs I'm hear-ing thro' the lat-tice, Through the wall the min-strel play-ing.
If I dared be-gin my ver-ses, If in rhyme I sang my le-gends.

Dal Segno.

* Runa, Run, (pronounce Roon.)—ancient North European word, signifying "song," or "speech"; Runo, "air," or "ballad." On popular holidays the widely scattered inhabitants of Finland assemble at well-known meeting-places, when target firing, wrestling, and *extemporaneous singing of Runes* form the staple amusements.

In the old *traditional Runas*, which have been preserved through centuries by oral transmission, the deeds of the heroes of the North, as well as the legends of the Northern Mythology are related. In the *extemporaneous Runa* of our time, important events in family life are mostly the subjects; or they may be the result of a public competition, in which both women and men take part. On these occasions the Runa forms the vehicle by which peculiarities or frailties of individuals are turned into ridicule.

The *Magic Runa* was believed to possess great powers of evil, and an old Finnish law, dating from the time when Christianity was introduced into these countries, prohibits the singing of Magic Runes or other witchcraft under punishment of exile. The above example gives a fair idea of the semi-barbaric glow of imagination which characterises this class of songs.

3. If I sang of fair sea - ro - ses, Trill'd of leaves of fair sea - ro - ses,
 4. Each sea - peb - ble were a jew - el, Ha! the ve - ry waves would mock me.

Sang the seas were floods of ho - ney, And the grains of sand were peas there,
 Down would sink the sea - foam bri - ny, If I dared be - gin my ver - ses,

That the grass were green trees lof - ty, And sea - weed were malt for brew - ing.
 If I sang in rhyme my le - gends, To the yard, the barn would move then.

Dal Segno.

5. Oaks would grow up - on the mea - dows, All a - like would be their bran - ches

On each branch would grow an ap - ple, gold - en wheel up - on each ap - ple,

On each gold - en wheel a cuc - koo, And when it would call out "cuc - koo."

Dal Segno.

6. Gold would from its beak be pour - ing, Cop - per o'er its breast be flow - ing,

Sil - ver too, in trem - bling riv - ers.

f *fz*

Wilt thou soon return?

(FINNISH SONG.)

Music by L. ROCKE.

Moderato.

VOICE.

1. In the green val - ley thou'rt
2. Ah! thou'rt sur - round - ed by

PIANO-FORTE.

Moderato.

p

lin - ger - ing yon - der, Still in the king's gold - en pal - ace dost wan - der.
all the earth's fair - est, Say, if thou still for thy hum - ble love car - est?

rit.

Ah! my dear bir - die small, Ah! thou my life, my all, Wilt thou soon re - turn,

rit.

Wilt thou soon re - turn?

rit.

pp

3. Sweet - ly the songs of the birds now are ring - ing,
 4. Must I yet long for the glad day be yearn - ing,
 5. Come, oh be - lov'd, that at last I may see thee,

The first system of the musical score for 'Wilt Thou Soon Return?'. It features a vocal line with three verses of lyrics and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The piano part consists of a right-hand melody and a left-hand bass line.

Sweet - er than all is my dar - ling one's sing - ing.
 When to my side she'll be home - ward re - turn - ing?
 Ere from my tor - ments death com - eth to free me.

The second system of the musical score. It continues the vocal line with three verses and the piano accompaniment. The musical notation includes various note values, rests, and dynamic markings.

Ah! my dear bir-die small, Ah! thou my life, my all, Wilt thou soon re - turn,

The third system of the musical score. It features a vocal line with three verses and a piano accompaniment. The piano part includes a right-hand melody and a left-hand bass line. The system concludes with a double bar line.

Wilt thou soon re - turn?

The fourth system of the musical score. It features a vocal line with the lyrics 'Wilt thou soon re - turn?' and a piano accompaniment. The piano part includes a right-hand melody and a left-hand bass line. The system concludes with a double bar line.

SWEDISH SONGS.

Charles John.*

(SWEDISH NATIONAL SONG.)

Music by DU PUY.

Moderato.

VOICE.

Moderato.

f

PIANO-FORTE.

1. Charles John our brave King Is
2. Ha! when our brave King In

home - ward re - turn - ing; Each heart's for him yearn - ing, Bells joy - ous - ly ring. The
bat - tle is lead - ing; To fame we are speed - ing! His prai - ses we'll sing. In

CHORUS

throne thou sus - tain - est, With firm hand thou reign - est, Charles John our brave King! The
peace he is glo - rious, In war he's vic - to - rious, Charles John our brave King! In

The
In

* The original consists of six verses, the contents of which are condensed here to four.

throne thou sus - tain - est, With firm hand thou reign - est, Charles John our brave King!
 peace he is glo - rious, In war he's vic - to - rious, Charles John our brave King!

throne thou sus - tain - est, With firm hand thou reign - est, Charles John our brave King!
 peace he is glo - rious, In war he's vic - to - rious, Charles John our brave King!

Dal Segno.

3. All hail, oh dear King! Thou rais - est thy na - tion From all tri - bu - la - tion, And plen - ty dost
 4. Long live our brave King, That free from op - pres - sion, In free - dom's pos - ses - sion To him we may

CHORUS.

bring. Our cares thou dost light - en, Our homes thou dost brighten, All hail, oh dear King! Our
 sing. 'Mongst Kings thou art peer - less, Of he - roes most fear - less, Long live our brave King! 'Mongst

Our
'Mongst

cares thou dost light - en, Our homes thou dost bright - en, All hail, oh dear King!
 Kings thou art peer - less, Of he - roes most fear - less, Long live our brave King!

cares thou dost light - en, Our homes thou dost bright - en, All hail, oh dear King!
 Kings thou art peer - less, Of he - roes most fear - less, Long live our brave King!

Dal Segno.

Midst roses sweet

(SWEDISH SONG.)

Words and Music by H.R.H. PRINCE GUSTAV of Sweden and Norway.

Andantino. *p dolce.*

VOICE. *Andantino.* *p* *p*

PIANO-FORTE.

Midst ro - - ses

sweet,... by flow - ry dells sur-round - ed, Where peace reigns ev - er 'tween the

mount..... and vale;.... Midst ro - - ses sweet.... by flow - 'ry dells sur -

- round - ed, When peace reigns ev - er 'tween the mount..... and vale;..... Ah!

mf

L'istesso tempo.

let..... us dream in heav'n-ly rest, For - get..... all pains that

p

swell the breast;.... World's joy..... on sor - row's found - - - ed, World's

ff *pp* *ritard.*

ff *pp* *ritard.*

tempo.

joy..... on sor - row's found - - - ed. Ah! let..... us dream in

tempo.

heav'n-ly rest, For - get..... all pains that swell the breast;.... World's

joy..... on sor - row's found - - - ed, World's joy..... on sor - row's

ff *pp* *ritard.*

tempo.

ff *pp* *ritard.*

p dolce.

found - - ed. What then..... is

joy?.... Oh! ask the ques-tion nev - er! And ask me not what can con -

- tent - ment mean!.... What then.... is joy?.... Oh! ask the ques - tion

nev - er! And ask me not what can con - tent - ment mean.... But

heark - - en un - to na - ture's voice, Let all..... her truths thy

p

The musical score is written for voice and piano. It consists of five systems of staves. The first system has a treble staff for the voice and a grand staff (treble and bass) for the piano. The key signature is one sharp (F#), and the time signature is 6/8. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mf* and *p*. The lyrics are written below the voice staff, with some words hyphenated across lines. The piece ends with a double bar line and repeat dots.

heart re - joice..... Ah! pon - - der o'er them ev - - - er

Pon - - der o'er them ev - - - er, But heark - - en un - to

na - ture's voice, Let all..... her truths thy heart re - joice..... Ah!

pon - - der o'er them ev - - - er, Pon - - der o'er them

ev - - - er!

mf *mf* *p* FINE.

ff *pp* *ritard.* *tempo.* *ff* *pp* *ritard.* *tempo.* *pp* *ritard.* *tempo.*

Courting.

(SWEDISH SONG.)

Music by LINDBLAD.

Allegretto.

VOICE.

PIANO-
FORTE.1. "Ah!
2. "Last

The first system of the musical score. The voice part begins with a whole rest, followed by a half note G4 and a quarter note A4. The piano accompaniment consists of two staves. The right hand plays a continuous eighth-note melody in D major, starting on D4 and ascending to A4. The left hand plays a similar eighth-note melody, starting on D3 and ascending to A3. The tempo is marked *Allegretto*.

The second system of the musical score. The voice part has the lyrics: "Bet - ty, deep with - in my heart, Pierce glan - ces from thine eye; Thou sum - mer, Bet - ty, I was here, My heart was full of glee; For". The piano accompaniment continues with the same eighth-note pattern. A *cresc.* (crescendo) marking is placed below the piano part.

The third system of the musical score. The voice part has the lyrics: "know'st the pain thou dost im-part, Yet giv'st me no re - ply!" "My thou didst whis - per in my ear, That thou wouldst mar - ry me!" "Oh!". The piano accompaniment continues with the same eighth-note pattern.

The fourth system of the musical score. The voice part has the lyrics: "dear - est John - ny I love thee, And yet the more of thee I see, The dear - est John, yes, it may be That I such non - sense spake to thee; Yet". The piano accompaniment continues with the same eighth-note pattern. A *p* (piano) marking and a *stacc.* (staccato) marking are placed below the piano part.

less I can my own mind say, I'll give thee... nei - ther... 'yea' nor 'nay,' For
 Pe - ter, Max, and lit - tle John, I'd glad - ly... choose them... ev' - ry one! So

p *cresc.*

it is bet - ter far, that I Con - sid - er my re - ply!"
 it is bet - ter far, that I Con - sid - er my re - ply!"

f *poco ritard.* *p*

3. "Ah!"

p *cresc.*

Bet - ty, cru - el now thou art, Thou'rt on - ly fool - ing me!

cresc.

see how mat - ters stand, at heart Thou rid of me wouldst be!" "My

dear - est John - ny list to me, If e'er I choose a man, thou'rt he, And

p *stacc.*

This system features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The piano part begins with a piano (*p*) dynamic and a staccato (*stacc.*) instruction. The music is written in a common time signature.

yet, if I the truth would tell, There's no man....whom I..... love full well! So

p *cresc.*

The second system continues the vocal and piano parts. The piano accompaniment features a more active, flowing texture. A piano (*p*) dynamic is marked at the beginning, and a crescendo (*cresc.*) instruction is placed towards the end of the system.

it is bet - ter far, that I Con - sid - er my re - ply!"

f *poco ritard.* *p*

The third system shows the vocal line concluding with a double bar line. The piano part continues with a forte (*f*) dynamic, followed by a *poco ritard.* (slowing down) instruction, and then a piano (*p*) dynamic.

p *a tempo.*

This system consists of piano accompaniment only. It begins with a piano (*p*) dynamic and an *a tempo.* (return to tempo) instruction. The music features a steady, rhythmic accompaniment.

f *p*

The final system of the page shows the piano accompaniment continuing. It starts with a forte (*f*) dynamic and then transitions to a piano (*p*) dynamic. The music concludes with a final chord.

A summer evening.

(SWEDISH SONG.)

Music by LINDBLAD.

pp *Larghetto*.

VOICE. *Larghetto*.

Twilight o'er the woods a-round T'wards the lake is creep - ing.

PIANO-FORTE. *pp*

cresc. *dim.* *pp*

Far and wide is heard no sound, . . . All the birds are sleep - ing. Sing now ho - ly

cresc. *dim.* *pp*

songs and slow, While the night is near - ing; Cloth'd in mist the earth be - low, . . .

cresc.

dim. *pp* *p*

As a bride's ap - pear - ing. In this hour of glad - ness, Why, my heart, art

dim. *pp*

cresc. *f* *p*

yearn - ing? Ah! mem - ries un - to me re - turn - ing Bring both joy and sad - ness.

F

The Sparrow.

(SWEDISH SONG.)

Music by LINDBLAD.

Moderato assai.

VOICE. *Moderato assai.*

Spar - row rock'st in free air, On the lin - den tree there,

PIANO-FORTE.

Come and tell thy sto - ry un - to me! Come and tell thy sto - ry

un - to me! Ha! how glo - rious, swing - ing High in air; flight

wing - ing Through the great wide world so gay and free!

Through the great wide world so gay and free.

This system contains the first three measures of the song. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The melody is written in eighth and sixteenth notes. The piano accompaniment consists of two staves: the right hand uses a treble clef and the left hand uses a bass clef. The piano part features chords and moving lines in both hands, with some notes beamed together.

Rest each lit - tle wing now, Good news to me bring now,

This system contains the next three measures. The vocal line continues with a similar melodic pattern. The piano accompaniment provides harmonic support with chords and moving lines. The lyrics are written below the vocal staff.

Twit - ter from thy bough a song to me!

This system contains the next three measures. The vocal line ends with a final note. The piano accompaniment continues with chords and moving lines. The lyrics are written below the vocal staff.

Twit - ter from thy bough a song to me!

This system contains the final three measures of the song. The vocal line and piano accompaniment conclude the piece. The lyrics are written below the vocal staff.

On the mountain.

(SWEDISH SONG.)

Music by LINDBLAD.

Moderato.

VOICE.

Here up - on the moun - tain oft in dream - y rest I stay,

Moderato.

PIANO-FORTE.

fp *cresc.*

Gaze in hap - py si - lence t'wards the val - ley far a - way.

p

Where in for - ests green Flow-rets fair are seen;

dolce.

ON THE MOUNTAIN

Where the lin - den trees Laugh up - on the breeze, There we

house I see, Where-in dwell - eth she Who my heart's queen will ev - er be.

con espress. *p*

Ah, nought she dreams of love's fierce glow; My

cresc.

sighs but wood and e - cho know. Un - less the brooks and breeze im - part To

con espress. *a piacere.*

p con espress. *colla parte.*

rit.

her the se - crets of my heart. Ah! no, for lone - ly

a tempo.

here up - on the moun - tain oft in dream - y rest I stay, And

fp *cresc.*

gaze in hap - py si - - lence t'wards the val - ley far a - way;

p

Where in woods be-low, Sweet-est flow - 'rets grow

dolce. *dolce.*

Ah!..... there, ah!..... there, All my long - ing glan - ces go,

dim. p

This system features a vocal melody in treble clef and piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The piano part consists of a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal line has a melisma on 'there'.

Where in woods be-low, Sweet-est flow - 'rets grow.

dolce.

The second system continues the melody. The piano accompaniment remains consistent with the first system. The vocal line has a melisma on 'flow'.

Ah!..... there, ah!.....there, All my long - ing glan - ces go.

dim. p

This system repeats the vocal melody and piano accompaniment from the first system. The piano part has a melisma on 'glan'.

smorz.

The final system shows the piano accompaniment concluding with a series of chords. The vocal line is not present in this system. The tempo/mood marking 'smorz.' (smorzando) is indicated.

The young Postillion.

(SWEDISH SONG.)

Music by LINDBLAD.

Allegro.

PIANO-FORTE.

f

The piano introduction is in 2/4 time, key of D major. It features a lively melody in the right hand with eighth-note patterns and a steady eighth-note accompaniment in the left hand. The tempo is marked 'Allegro' and the dynamic is 'Piano-Forte' with a forte 'f' marking.

Trot, trot a - way, a - way! My dap - ple -

sf p cresc.

The first vocal entry begins with the lyrics 'Trot, trot a - way, a - way! My dap - ple -'. The piano accompaniment continues with the same eighth-note pattern. Dynamics include *sf* (sforzando), *p* (piano), and *cresc.* (crescendo).

- gray!

f

The second vocal entry begins with the lyrics '- gray!'. The piano accompaniment continues with the same eighth-note pattern. A forte 'f' marking is present.

Trot, trot a - way, a - way!

sf sf

The third vocal entry begins with the lyrics 'Trot, trot a - way, a - way!'. The piano accompaniment continues with the same eighth-note pattern. Dynamics include *sf* (sforzando) twice.

Mer - ri - ly we now are go - - ing To our vil - - lage

f

The final vocal entry begins with the lyrics 'Mer - ri - ly we now are go - - ing To our vil - - lage'. The piano accompaniment continues with the same eighth-note pattern. A forte 'f' marking is present.

home be - low, Fa - - ther's face would stern be

grow - - ing, Could he see how fast we

go! Fal - le - ra, fal - le - ra, fal - le - ra, fal - le - ra. While

sing - ing gay, Art a - fraid? Ah, nay! Fal - le - ra, fal - le - ra, fal - le -

- ra, fal - le - ra. Songs loud and gay Drive fear a - way!

1. Trot, trot, my dap - ple gray, Let us on be tear - ing, You and
2. Hop - sa! see the sun yet stand - ing high in hea - ven, Still 'fore

I hur - rah! we know what 'tis to run! Ha! to - day in - deed my
eve - ning we our jour - ney's end may see! May - day 'tis to - day, and

whip I can be spar - ing, I'll but raise it o'er thee now and then for
balls are yon - der giv - en, Mer - ri - ly we'll dance, hur - rah! our cry shall

fun. That it loud - ly cracks, ev' - ry moun-tain e - cho wak - ing, And the
bel Free - ly we to - night there can dance with each fair maid - en, Quar - rels

sf

moor-cock lists star-tled to the sound. One more crack, hal - loo! why the stu - pid
are for - bid to each pea-sant lad. Both my pock-ets now are with mo - ney

sf *sf*

cord is bro - ken! Well! it mat - ters not, thou wilt on - ward bound.
hea - vy la - den! That will buy res - spect, all that makes one glad.

sf

f

Trot, trot a - way, a - way, my dap - ple -

sf *sf* *p* *cresc.*

- gray!

f

Trot, trot, see there a rut!

sf

a - way, a - way! I saw last week..... a maid - en

p

fair, I seem to see..... her ev' - ry - where!

p

Though nought spake she, fal - le - ra, Then un - to me, fal - le - ra, fal - le -

The first system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "Though nought spake she, fal - le - ra, Then un - to me, fal - le - ra, fal - le -".

- ra, fal - le - ra, fal - le - ra, fal - le - ra, Oh! no, oh! no, Yet small grows

The second system of the musical score. The vocal line continues with the lyrics: "- ra, fal - le - ra, fal - le - ra, fal - le - ra, Oh! no, oh! no, Yet small grows". The piano accompaniment features a *cresc.* (crescendo) marking and a *p* (piano) dynamic marking.

big, fal - le - ra, And lit - - tle John, fal - le - ra, fal - le - ra, fal - le - ra, fal - le -

The third system of the musical score. The vocal line continues with the lyrics: "big, fal - le - ra, And lit - - tle John, fal - le - ra, fal - le - ra, fal - le - ra, fal - le -". The piano accompaniment continues with a steady rhythm.

- ra, Will grow a man!

The fourth system of the musical score. The vocal line concludes with the lyrics: "- ra, Will grow a man!". The piano accompaniment features a *cresc.* (crescendo) marking and a *f* (forte) dynamic marking.

The fifth system of the musical score. It consists of a vocal line and a piano accompaniment. The piano accompaniment features a *f* (forte) dynamic marking.

Old Age.

(SWEDISH SONG.)

Music by LINDBLAD.

Andante maestoso.

VOICE.

1. A king, yes, a king, each old man seems to me! For

Andante maestoso.

PIANO-FORTE.

f *dim.*

on the last stage of mor - tal life stands he; The

p *cresc.* *f*

jour - ney is done, the pil - grim rests at last, How

pp *cresc.*

emp - ty he thinks the plea - sures of the past!

f *dim.* *p*

2. The tem - pests are o'er, now clo - ses life's brief day, The
 3. With scep - tre in hand, the scep - tre is his stave, He

neigh - bours a - round their will - ing hom - age pay; All
 goes to his rest, his cas - tle is, the grave; His

wars and re - volts, all bit - ter need and woe, Dis -
 splen - dour of pow'r is mild - ness pure and fair, The

- turb now no more his king - dom here be - low!
 crown on his brow is made of sil - ver hair!

Ah! my sad song dies away.

(SWEDISH SONG.)

Music by LINDBLAD.

Moderato.

VOICE.

1. Where is the far land ly - ing To which my dear love roam'd a-way?
 2. What were the words en - tranc - ing That stole from me my own dear love?

Moderato.

PIANO-FORTE.

Ah! is he for me sigh - ing? I think of him all night and day.
 How gaz'd the eyes whose glanc - ing Did tempt him from my side to rove?

cresc.

p

Bird - - ie stay and speak to me, Thou ... who soar'st in air so free!
 Waves.. dash soft - ly on the strand, But - - ter - fly rests on my hand.

cresc.

Give re - lief To my grief!
 Do not flee! Speak to me.

f *pp* *f* *pp*

Yet..... thou far from me dost go, Say - - est nought un - to my woe!
 Yet..... ye far from me all flee, Ah!..... the same, a - las, did he!

p

poco rall.

Ah!..... my sad song dies a-way, For,... a - las, none list un - to
 Sad..... my song now dies a-way, No..... one here to list un - to my

cresc. a poco ritardando. *p* *p*

lay.
lay.

a tempo, p

p *p* *G*

Disappointed expectation.

(SWEDISH SONG.)

Music by LINDBLAD.

Allegro agitato.

VOICE. A - gainst the strand beats wild the flood, No

PIANO-FORTE. *Allegro agitato.* *p* *cresc.*

bird's sweet voice is sound - ing, Night's man - tle cov - ers all the wood, The

f *p* *cresc.*

eye sees nought sur - round - ing; Me - thought at night-fall saw I thee, The

f *dim.* *cresc.*

moan - ing winds were mock - ing me, 'Twas not thy voice, my love, ah! no, Nor

f *f* *f*

hear - est thou my song.....

dim.

This system features a vocal line and a piano accompaniment. The vocal line begins with a half note 'hear', followed by a quarter note 'est', a half note 'thou', and a quarter note 'my', leading into a long, sustained note for 'song'. The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with block chords. A 'dim.' (diminuendo) marking is placed above the final piano chord.

p *più tranquillo.* Ah! ma - ny days and sad nights

This system continues the piece with a vocal line and piano accompaniment. The vocal line starts with a half note 'Ah!', followed by a quarter note 'ma', a half note 'ny', a quarter note 'days', and a half note 'and sad nights'. The piano accompaniment features a right hand with eighth-note patterns and a left hand with block chords. A 'p' (piano) dynamic marking is placed below the first piano chord, and a 'più tranquillo' (more tranquil) tempo marking is placed above the first vocal note.

rit. long, A year, and yet still more; *a tempo.*

ritard. *f a tempo.*

This system continues the piece with a vocal line and piano accompaniment. The vocal line starts with a half note 'long,', followed by a quarter note 'A', a half note 'year,', a quarter note 'and yet', and a half note 'still more;'. The piano accompaniment features a right hand with eighth-note patterns and a left hand with block chords. A 'rit.' (ritardando) tempo marking is placed above the first vocal note, and an 'a tempo.' marking is placed above the final vocal note. A 'ritard.' marking is placed below the piano accompaniment, and an 'f a tempo.' marking is placed below the final piano chord.

ritard. The stars in Heav'n have gaz'd up - on My heart so sore!

sf *colla parte.*

This system concludes the piece with a vocal line and piano accompaniment. The vocal line starts with a half note 'The', followed by a quarter note 'stars', a half note 'in Heav'n', a quarter note 'have gaz'd', a half note 'up - on', a quarter note 'My heart', and a half note 'so sore!'. The piano accompaniment features a right hand with eighth-note patterns and a left hand with block chords. A 'ritard.' tempo marking is placed above the first vocal note, and an 'sf' (sforzando) dynamic marking is placed below the piano accompaniment. A 'colla parte.' (colla parte) marking is placed below the piano accompaniment, and a 'p' (piano) dynamic marking is placed below the final piano chord.

Silvio to Laura.

(SWEDISH SONG.)

Adagio.

Music by LINDBLAD.

PIANO-
FORTE.

The piano introduction is in 3/4 time, key of B-flat major. It begins with a treble clef staff containing a melody of eighth notes (Bb, A, G, F, E, D, C, Bb) and a bass clef staff with a simple accompaniment. The first measure is marked *f* (forte). The second measure is marked *p* (piano) and features a long, sustained chord in the treble. The third measure is marked *pp* (pianissimo) and also features a long, sustained chord in the treble. The introduction concludes with a final chord in the treble and a descending eighth-note scale in the bass.

The first system of the vocal and piano accompaniment. The vocal line (treble clef) begins with the lyrics "Once found I thee, yet thou't ap - pear On". The piano accompaniment (grand staff) provides a simple harmonic support. The piano part is marked *p* (piano) in the second measure.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "earth to me no more. Thy songs are still, that charm'd mine". The piano accompaniment features a more active bass line. The piano part is marked *sf* (sforzando) in the second measure and *cresc.* (crescendo) in the third measure.

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics "ear Each day in times of yore. The". The piano accompaniment provides a final harmonic support. The piano part is marked *f* (forte) in the second measure and *p* (piano) in the third measure.

sun - light comes, The sun - light dies, Yet ne'er will ope thine

cresc.

This system contains the first line of the vocal melody and the first two staves of the piano accompaniment. The vocal line is in G major (one flat) and 4/4 time. The piano accompaniment features a flowing eighth-note pattern in the left hand and a more melodic line in the right hand. A crescendo marking is placed above the piano staff.

eyes, The sun - light comes, the sun - light

p *p* *mf*

This system continues the vocal melody and piano accompaniment. The vocal line has a brief rest before the second phrase. The piano accompaniment includes dynamic markings of piano (*p*) and mezzo-forte (*mf*). The right hand of the piano part features a more active, arpeggiated texture.

rall.

dies, Yet ne'er will ope thine eyes.

f

This system begins with a tempo change to *rall.* (rallentando). The vocal melody concludes with the word "eyes." The piano accompaniment features a strong, sustained chord in the right hand marked *f* (forte).

p *pp*

This system shows the final measures of the piece. The vocal melody ends with a long note. The piano accompaniment features a soft, arpeggiated texture in the right hand, marked *p* (piano) and *pp* (pianissimo).

Ever near.

(SWEDISH SONG.)

Poco allegretto.

Music by A. F. LINDBLAD.

PIANO-
FORTE.

The piano introduction is in 3/4 time, key of B-flat major. The right hand features a melodic line with a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked *Poco allegretto* and the dynamics *p con espress.*

The first vocal entry is in 3/4 time, key of B-flat major. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: 1. Birds blithe-ly sing now In the hea-vens clear— 2. Fair youth has van-ish'd Far, ah! far a-way; The piano accompaniment starts with a *p* dynamic and includes a *cresc.* marking.

The second vocal entry is in 3/4 time, key of B-flat major. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: Fair flow'r-ets spring now In the mea-dows here; Peace, art thou ban-ish'd From my heart for aye? The piano accompaniment starts with a *p* dynamic and includes a *cresc.* marking.

The third vocal entry is in 3/4 time, key of B-flat major. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: Yet, since I have gaz'd on thee, Song and flow'r are nought to me; Sighs from my sad breast a-rise, Where is now love's pa-ra-dise? The piano accompaniment starts with a *mf* dynamic and includes a *mf* and *p* marking.

Vain - ly dream-ing, thine eyes beam - ing See I ev - er near.
Ah! heart-sad - ness, Pain, yet glad - ness, Go, and leave me rest.

cresc.

This system features a vocal melody in the treble clef and piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat). The piano part includes a crescendo marking.

Yet, since I have gaz'd on thee, Song and flow'r are nought to me,
Sighs from my sad breast a - rise, Where is now love's pa - ra - dise?

f *p*

This system continues the vocal melody and piano accompaniment. It includes dynamic markings for *f* (forte) and *p* (piano).

Vain - ly dream-ing, thine eyes beam - ing See I ev - er near.
Ah! heart-sad - ness, Pain, yet glad - ness, Go, and leave me rest!

p *cresc.* *p* *p con espress.*

This system continues the vocal melody and piano accompaniment. It includes dynamic markings for *p* (piano), *cresc.* (crescendo), and *p con espress.* (piano with expression).

This system contains the final musical notation of the piece, including a triplets (3) in the vocal line and piano accompaniment.

Joy.

(SWEDISH SONG.)

Music by LINDBLAD.

Moderato.

VOICE.

1. Ye mor - tals, say, know ye what joy is? Ah! 'tis.... but a col - i - bri
 2. Yet on - ward to lips that are fresh - er, The fu - gi - tive thi - eth a -

Moderato.

PIANO-FORTE.

fair, Which faith - less 'mong gay flow - ers flit - teth, Sweet flat - te - ries whis - per - ing
 - way, "Ah! he.... was a heartless de - cei - ver, Though charm - ing, and lov - ing, and

p *cresc.*

there! His shim - mer - ing wings ev - er flut - ter, In - con - stant, now far and now
 gay!" A - ban - don'd ones cry thus com - plain - ing, For an - swer he sings them this

p

near. He kiss - eth the lips of the flow - ers Till soft - ly they whisper, "stay
 strain: "When - ev - er old age I'm at - tain - ing, Then faith - ful I'll to ye re -

here!" He kiss - eth the lips of the flow - ers, He kiss - eth the lips of the
- main!" When - ev - er old age I'm at - tain - ing, When - ev - er old age I'm at -

f *dim.*

flow - ers, Till soft - ly they whis - per "stay here".... Till
- tain - ing, Then faith - ful I'll to ye re - main,.... Then

soft - ly, yes, soft - ly they whisper "stay here." He here."
faith - ful, yes, faith - ful I'll to ye re - main. When - main.

1st time. *2nd time.*

cresc. *f* *dim.* *p*

p *sf*

Suspicion.

(SWEDISH SONG.)

Music by LINDBLAD.

Molto agitato ma non troppo allegro.

VOICE. Ha! thy cheek now crim - son grows,

Molto agitato ma non troppo allegro.

PIANO-FORTE. *p* *f*

Blush - - es are of guilt the to - ken! In thine

p *cresc.* *dim.*

eyes a wild fire glows, Hast thou faith un -

f *p*

- to me bro - ken? See, thou look - est downwards, ha! thou hast be -

dim. *cresc.*

- tray'd me! I can see it well, Thou thy

sf *sf cresc.*

This system contains the first two lines of the musical score. The vocal line is in G major (one flat) and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, with sustained chords in the left hand. Dynamics include *sf* (sforzando) and *sf cresc.* (sforzando crescendo).

tale dost tell! If thou hast be - tray'd me, speak, oh!

ff

This system contains the next two lines of the score. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *ff* (fortissimo) is present in the piano part.

speak, E'en though the words would kill me, and my heart would break!

This system contains the third line of the score. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes in the right hand.

f sf dim.

This system contains the final line of the score. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand. Dynamics include *f* (forte), *sf* (sforzando), and *dim.* (diminuendo).

Afar.

(SWEDISH SONG.)

Music by LINDBLAD.

Andante con espressione.

VOICE.

1. Wind! dost thou kiss my dear love..... o'er the

PIANO-
FORTE.

sea? List to my plead - ings and

turn back to me! Ah! cool - ing

breath..... thou.. canst light - - en my pain;

Tell me of her..... whom I long for in

vain !

2. Wave! dost thou toss to the far..... hap - py

strand, Where she in part - ing, to

me wav'd her hand? Canst un - der -

The first system of the musical score. The vocal line is in G major (one flat) and 4/4 time. The lyrics are "me wav'd her hand? Canst un - der -". The piano accompaniment features a flowing eighth-note melody in the right hand and a more rhythmic bass line in the left hand, with a *p* (piano) dynamic marking.

- stand..... lov - er's faint - ing heart, say?

The second system of the musical score. The vocal line continues with the lyrics "- stand..... lov - er's faint - ing heart, say?". The piano accompaniment continues with similar rhythmic patterns, featuring a *f* (forte) dynamic marking.

Ah! bear my tears..... to her feet far a -

The third system of the musical score. The vocal line begins with "Ah!" followed by "bear my tears..... to her feet far a -". The piano accompaniment includes a *p* (piano) dynamic marking and continues with the established musical style.

- way!

The fourth system of the musical score. The vocal line concludes with "- way!". The piano accompaniment features a final, more active melodic line in the right hand and a sustained bass line in the left hand.

A missive unto her I'll send.

(SWEDISH SONG.)

Arranged by L. ROCKE.

Moderato.

VOICE.

1. A mis-sive un - to her I'll send, That she, a - las, may
 2. Ah! if I roam thro' wood and dale, Thine im - age haunt-eth
 3. Oft think I of the hour, dear love, When we were forc'd to
 4. As longs the sun each day to turn A - gain to - wards the

Moderato.

PIANO-FORTE.

know What woes my yearn-ing bo - som rend, Since she a - far did go. Why
 me, When sings the thrush, or night - in - gale, It war - bles but of thee! Why
 part, The stars gleam'd bright in heav'n a - bove, And we were heart to heart. The
 west, E'en so for thee my heart does yearn, With-in my ach - ing breast. Oh!

should mine eye stray round me e'er? Her form it seeks in vain! With-out her I for
 sheds the rose her sweet per-fume, Bloom li - lies on my way? For me one flow'r a -
 quail-cry sound-ed on the air, And seem'd "farewell" to sigh. No words can tell our
 be thou true to me my love, I love on earth but thee! And while on earth I

no - thing care, Each joy is mix'd with pain!
 - lone can bloom For ev - er and for aye!
 dark de-spair, As we two said "good - bye!"
 live and move, My heart will faith - ful be.

morendo.

No! no more with yearning.

(SWEDISH SONG.)

Arranged by L. ROCKE.

Allegretto vivo.

VOICE. 1. No! no more with yearning Shall my heart be burn-ing,

PIANO-FORTE.

E'en tho' all seem un - just here and wrong! And if thou didst leave me Shall I then be-reave me,

What to life and joy be - long? Ah! though thy cold - ness broke my lov - ing heart,

Cou - rage could nev - er from my soul depart. Hands of snow - y whiteness, Feet of fair - y light-ness,

Stole all my heart a - way! 2. As the spring flow'rs blowing

Thy fair cheeks are glowing, Sweet as the lin-den blos-soms are they; Eyes as crys-tals beaming,

Lips as co - rals gleam-ing, Teeth a bril-liant pearl ar - ray; Ah! in thine arm as

ap - ple blos-som fair, Could I but rest, for - get-ting pain and care! Wert thou but mine own love,

Were I but thine own love Now and for ev - er - more!

The Beggar-boy.

(SWEDISH SONG.)

Moderato. *Echo.*

VOICE.

1. Ah, bird-ie, be thou ev - er so poor, so poor, so poor,
 2. Thou art so hap - py there on the bough, the bough, the bough,
 3. Thou all the sum-mer sing'st in the wood, the wood, the wood,

PIANO-FORTE.

Moderato. *mf* *p* *pp* *p*

mf *Echo.*

Still 'neath thy mo-ther's wing thou art sure, art sure, art sure,
 Fa - ther and mo-ther with thee hast thou, hast thou, hast thou,
 Fa - ther in Hea-ven sends thee thy food, thy food, thy food,

mf *pp* *p*

Echo.

Shel-ter to find, com-fort and love, Warm boughs of lin-den way-ing a-bove, a - bove, a-bove!
 Mine ah! for aye from me are gone, Here must I wander, homeless, forlorn, for-lorn, for-lorn!
 Hungry go I, help-less I moan, Ah! I am weeping, ev - er a - lone, a - lone, a-lone!

pp

The Orphan.

(OLD SWEDISH SONG.)

Andante espressivo.

VOICE.

1. I was still a child, a-las! when my dear mo-ther died, Soon with-in the grave, my fath-er
2. Then my friend to distant lands a - far from me did stray, Ah! what bit-ter tears I've shed since

Andante espressivo.

PIANO-
FORTE.

rest - ed by her side. } Should I not al - ways be mourn - ful?
he has gone a - way! }

fp

pp

3. I have felt for long, long years at heart a yearn-ing pain, Ah! 'twill on - ly cease when he re -
4. Hark! the bird sings gai - ly, thro' the for-est rings its lay, Heav - i - ly must sigh the one whose

- turns to me a - gain. } Should I not al - ways be mourn - ful?
love is far a - way! }

fp

pp

Sorrow's Might.

(ANCIENT SWEDISH SONG.)

VOICE.

1. Chris - ti - na and her mo - ther laid gold up - on the bier;
 2. Who now with gen - tle fin - gers is knock - ing at my door?

PIANO-FORTE.

(Who plucks the leaves from the li - ly stem?) The maid - en wept in sor - row, ah!
 (Who plucks the leaves from the li - ly stem?) Chris - ti - na rise and o - pen un -

dead her love so dear!.. (Ah! ye are bright and joy - ous ev - er.)
 - to me, I im - plore!.. (Ah! ye are bright and joy - ous ev - er.)

3. My hand to none is pro - mis'd, as long as I am free;
 4. Oh rise and o - pen quick - ly, and have of me no fear;

(Who plucks the leaves from the li - ly stem?) To no one I'll give en - trance in
 (Who plucks the leaves from the li - ly stem?) Thy love, oh my Chris - ti - na, is

dead of night to me.... (Ah! ye are bright and joy - ous ev - er.)
 stand - ing wait - ing here!.. (Ah! ye are bright and joy - ous ev - er.)

5. He scarce the words had spo - ken, she stay'd to hear no more;
 6. Chris - ti - na drew her lo - ver to - wards a gold - en shrine;

(Who plucks the leaves from the li - ly stem?) But left her bed then quick - ly, and
 (Who plucks the leaves from the li - ly stem?) She knelt and wash'd his feet there, with

o - pen'd wide the door.. (Ah! ye are bright and joy - ous ev - er.)
 clear and spark - ling wine.. (Ah! ye are bright and joy - ous ev - er.)

7. With - in her lit - tle cham - ber, for ma - ny hours sate they,
 8. Ah! morn's al - rea - dy dawn - ing, hark! love, the cock doth crow,
 9. Then drew the maid Chris - ti - na, her shoes up - on her feet,

(Who plucks the leaves from the li - ly stem?) And talk'd of love to - ge - ther, till
 (Who plucks the leaves from the li - ly stem?) The time has come when, dear one, the
 (Who plucks the leaves from the li - ly stem?) And fol-low'd thro' the fo - rest, her

mid - night wan'd a - way... (Ah! ye are bright and joy - ous ev - er.)
 dead to rest must go... (Ah! ye are bright and joy - ous ev - er.)
 love with foot - steps fleet... (Ah! ye are bright and joy - ous ev - er.)

10. At last with-in the church-yard both hand in hand stood they; (Who plucks the
 11. Chris - ti - na love, look yon - der, how pure the moon's soft light. (Who plucks the
 12 She sat up - on his grave then, "Here will I stay, oh love, (Who plucks the

leaves from the li - ly stem? His hair so thick and gold - en had fall - en quite a -
 leaves from the li - ly stem? She scarce had turn'd, - her lov - er had van-ish'd from her
 leaves from the li - ly stem? Till God my woe doth pi - ty, and call my soul a -

- way. (Ah! ye are bright and joy - ous ev - er.) 13. Hark! loud-ly, clear-ly, rang then the
 sight. (Ah! ye are bright and joy - ous ev - er.) 14. For ev' - ry tear of an gnish which
 - bove." (Ah! ye are bright and joy - ous ev - er.) 15. And ev' - ry joy - ous mo - ment which

youth's voice on the air, (Who plucks the leaves from the li - ly stem?) My on - ly love, I
 from thine eye doth start, (Who plucks the leaves from the li - ly stem?) Sinks in my place of
 ban - ish - es thy care, (Who plucks the leaves from the li - ly stem?) Ah! fills my lone-ly

pray thee, ah! sit not weep-ing there! (Ah! ye are bright and joy - ous ev - er.)
 rest - ing, and fills with blood my heart! (Ah! ye are bright and joy - ous ev - er.)
 cof - fin with ro - ses sweet and fair! (Ah! ye are bright and joy - ous ev - er.)

Little Katie.

(ANCIENT SWEDISH BALLAD.)

VOICE.

1. At Court a serv - ing maid - en Was lit - tle Ka - tie fair;
 2. As she a - mong all maid - ens, The fair - est was to see;
 3. "Come, lis - ten, lit - tle Ka - tie, If thou wilt now be mine,

PIANO-FORTE.

She shone a - mong all maid - ens, A star of vir - tue rare.
 The young king came to Ka - tie, And soft - ly whis - per'd he:
 Grey horse with gold - en sad - dle, Shall be di - rect - ly thine."

4. "Grey horse and gold - en sad - dle, Are far too grand for me;
 5. "Come, lis - ten, li - tle Ka - tie, If thou wilt now be mine;
 6. "A crown of gold the fin - est, Is far too grand for me;

Go, to thy young queen give . . . them, Let mine but hon - our be."
 A crown of gold, the fin - est, Shall be di - rect - ly thine."
 Go, to thy young queen give . . . it, Let mine but hon - our be."

7. "Come, lis - ten, lit - tle Ka - tie, If thou wilt now be mine;
 8. "The half of all thy king - dom, Is far too great for me;
 9. "Come, lis - ten, lit - tle Ka - tie, If thou dost me de - ny,

The half of all my king - dom, Shall be di - rect - ly thine."
 Ge, to thy young queen give. . it, Let mine but hon - our be."
 With - in the spik - ed bar - rel, Thou shalt be doom'd to die."

10. "If in the spi - ked bar - rel, I'm doom'd to die by thee,
 11. In - to the spi - ked bar - rel, They forc'd the gen - tle maid,
 12. From Heav'n to her de - scend - ed, Two doves of spot - less white;

The an - gels bright in Hea - ven, Will know from guilt I'm free."
 To roll it round and round then, The king his ser - vants bade.
 Then three pure doves soar'd up - wards, In - to the realms of light!

Come, oh fairest maiden!

(SWEDISH DANCING SONG, FROM DALECARLIA.*)

Allegro moderato.

PIANO-FORTE.

dim.

Tra la la la la, Tra la la la la, la la la la, la la la,.....

f

tra la la la la, Tra la la la la, la la la la la la la!.....

Come, oh fair - est maid - en, let us dance to - geth - er, Thro' the bright and mer - ry
How thy red lips laugh, and how thine eyes are gleam - ing! Hap - pi - ness and free - dom

cir - cle let us fly! We will gai - ly laugh, and joke, and tease each o - ther;
o'er thy pure brow play. On thy bloom - ing cheeks de - light and health are beam - ing.

* Dalecarlia, or Dalarne, a province of Sweden, consisting of the mountainous land lying round the Dal-elf.

mf

Real - ly what a hand - some pair make thou and I! How the rib - bands flut - ter
 Nay, ah! draw not thus thy dear white hand a - way! I a li - ly wreath will

mf

f on the air, *p* Come to me quick - ly dear - est maid - en fair!
 bind for thee, Ah! then the fair - est at the dance thou't be.

p

mf But one lit - tle boon I beg of thee, Ah! Tell me, does thy heart in - cline to me?
 Canst thou love me pret - ty lit - tle dear? Come, Whis - per now a "yes" in - to my ear!

tr

mf *f*

tr "La!..... No, no, lis - ten why, *tr* la!..... Far too young am I!
 "La!..... Nay, thou'rt much too sly, la!..... Hast a wick - ed eye!

pp

tr *cresc.* *tr* *tr*

la,.... la, la, la, la,.... la, la, la, la,.... la, la, la, la, la!
 la,.... la, la, la, la,.... la, la, la, la,.... la, la, la, la, la!"

f

Brave of heart and warriors bold.

(DALECARLIAN MARCH.)

Vivace.

VOICE.

1. Brave of heart and war-riors bold, Were the Swedes from time un - told;

Vivace.

PIANO-FORTE.

mf *fz* *>* *>* *>*

Breasts for hon - our ev - er warm, Youth - ful strength in he - ro arm!

p *>* *>* *>*

Blue eyes bright Dance with light, For thy dear green val - leys old;

f

North! thou gi - ant limb of earth, With thy friend - ly, home - ly hearth!

mf *>* *>* *>*

2. Song of many a thou - sand year, Rings thro' wood and val - ley clear;

mf *fz* > > >

Pic - ture thou of wa - ters wild, Yet as tears of mourn - ing mild.

p > > >

To the rhyme Of past time, Blend all hearts and lists each ear.

f

Guard the songs of Swe - dish lore, Love and sing them ev - er - more.

mf > >

To rest I call ye lambkins all.

(NORWEGIAN SHEPHERDS' SONG.)

Moderato.

PIANO-
FORTE.

p

To rest, to rest I call Ye lamb-kins all! Ho-ah! ho-ah!

f *pp*

ho-ah! ho-ah! ho - - ah!... ho - - - -

f *pp*

ah!... ho - - ah!

pp rall.

rall. FINE.

Moderato.

1. Ah! the e - - ven - tide's re - turn - ing, And my dear one's
 2. Sun - light o'er the moun - tains dy - ing, Ev' - ning zeph - yrs
 3. Moon - light pure the hut is show - ing, Where to peace and

Moderato.

for me yearn - ing. See, her eye a - far is beam - ing Like the eve - star
 gent - ly sigh - ing, Prom - ise as I'm on - ward stray - ing, Love my work re -
 rest I'm go - ing, There I sleep, and till the mor - row, Shuns me ev' - ry

gleam - ing.
 - pay - ing. } Dear one, ah! a - lone with thee, Can need and care for - got - ten
 sor - row.

be! Dear one, ah! a - lone with thee, Can need and care for - got - ten be!

rit.

After the 3rd verse D.C. al Fine.

Abandoned.

(NORWEGIAN SONG.)

Andante.

VOICE.

1. When sev'n-teen years old, ah! I knew of no
2. Last year at this time I was joy-ous-ly

Andante.

PIANO-FORTE.

sor-row; And, joy-ous, my heart had no care for the mor-row, There
danc-ing, My heart beat-ing high in the plea-sure en-tranc-ing; To-

came the new year, with com-plaints it was la-den, None no-tice me
- day I go lone-ly for no one will know me, Ah! none love me

now, an un-hap-py lone maid-en!
here, or give shel-ter un-to me!

mfz

3. Ah! high on the moun - tains, where North - lights are gleam - ing, And
 4. Ah! there to the heights with my sor - row I'd wan - der, And

p

where from the sum - mits wild riv - ers are stream - ing, Where snows lie e -
 hear far be - neath me the o - cean's wild thun - der, Where heav'n kiss - es

- ter - nal, where Alp flow'rs are blow - ing, Where o'er the earth's tur - moil the
 earth from the world I would sev - er, And sleep in the arms of still

bright stars are glow - ing!
 death, on for ev - er!

mfz

Guldterning.*

(NORWEGIAN SONG.)

Allegretto.

VOICE.

1. Thou love - ly maid - en come and throw the
 2. What mat - ter if thou have no gold to
 3. The dice are thrown; the first time they up -

PIANO-FORTE.

Allegretto.

f

'gold - en dice with me. Ah! I pos - sess no yel - low gold to
 spend or lose in play? Right glad - ly I for stakes will fix thy
 - on the ta - ble fall, The maid - en los - es; - strange to say she

p

stake in play with thee. } The gold - en dice they throw, the
 young heart fresh and gay. }
 does not scold at all!

p

pp ritard.

gold - en dice they throw to - geth - er.

pp *ritard.*

* A northern game of dice.

Reindeer Song.

(LAPLANDISH SONG.)

Andante, non troppo lento. *cresc.* *dim.*

VOICE.

1. Reindeer, gal-lop fast O-ver-moun-tain plain, Till the tent we gain, And my love at last;
2. Ah! how short the day, And the roads how long, Come, let merry song Shorten now our way;
Andante, non troppo lento.

PIANO-FORTE.

p *cresc.* *dim.*

p *p*

To the fo-rest haste, There green moss shalt taste! To the fo-rest haste, There green moss shalt taste!
Fly, my reindeer, here, Wolves are howl-ing near! Fly, my reindeer, here, Wolves are howl-ing near!

cresc. *dim.*

3. Ah! yon ea-gle see! Could I with him hie, Like the cloudlets fly, From all sor-row free!
4. Rest I seek in vain; Thousand mad de-sires, Like de-vour-ing fires, Fill my throbbing brain!

p *cresc.* *dim.*

p *p*

Then my eye could rove Un-to thee, oh love! Then my eye could rove Un-to thee, oh love!
Each one cries to thee, "Give thy heart to me!" Each one cries to thee, "Give thy heart to me!"

DANISH SONGS.

King Christian.

(DANISH NATIONAL SONG.)

Music by HARTMANN.

Tempo marcia.

PIANO-
FORTE.

f

dolce.

f

1. King
2. Nils

p

cresc.

f

Chris-tian stood be-side the mast In smoke and the mist; His
Ju-el heard the tem-pest high, 'Tis now the hour! He

glitt'-ring sword was swing-ing fast, Thro' hos-tile heads it swift-ly pass'd, Then
rais'd the red flag t'wards the sky, And smote the foe till all did cry, A -

sank each Go - thic hulk... and mast In smoke and mist. Fly!
- loud a - bove the tem - pest high, 'Tis now the hour! Fly!

The first system of the musical score for 'King Christian'. It features a vocal melody in G major (one flat) and a piano accompaniment. The lyrics are: 'sank each Go - thic hulk... and mast In smoke and mist. Fly! - loud a - bove the tem - pest high, 'Tis now the hour! Fly!'.

shout-ed they, for no man can, The pow'r of Den - mark's Chris - ti - an, The
called they, who his life would save! Of Den - mark's Ju - el who can brave, Of

The second system of the musical score. The lyrics are: 'shout-ed they, for no man can, The pow'r of Den - mark's Chris - ti - an, The called they, who his life would save! Of Den - mark's Ju - el who can brave, Of'.

pow'r of Den-mark's Chris-ti - an Re - sist!
Den - - mark's Ju - el, who can brave The pow'r?

The third system of the musical score. The lyrics are: 'pow'r of Den-mark's Chris-ti - an Re - sist! Den - - mark's Ju - el, who can brave The pow'r?'.

The fourth system of the musical score, which concludes the piece. It features a final vocal phrase and a piano accompaniment with a double bar line at the end.

First system of the musical score. The treble and bass staves are in G major (one sharp). The bass staff begins with a forte (*f*) dynamic. The treble staff has a *dolce* marking over a later section.

Second system of the musical score. The treble staff has a forte (*f*) dynamic marking. The bass staff continues the accompaniment.

Third system of the musical score. The treble staff has a piano (*p*) dynamic marking. The bass staff has a *cresc.* (crescendo) marking. The system concludes with a forte (*f*) dynamic.

3. North
4. Path

Fourth system of the musical score, featuring the first line of lyrics. The treble staff has a piano (*p*) dynamic marking. The bass staff continues the accompaniment.

Sea! a glimpse of Wes - sel brake Thy low - 'ring sky! Thy
of the Dane to fame and pow'r, Dark roll - ing flood! Re -

Fifth system of the musical score, featuring the second line of lyrics. The treble staff has a piano (*p*) dynamic marking. The bass staff continues the accompaniment.

knights are fight - ing for thy sake, With - in the sea foes ref - uge take, A
- ceive the friend who ne'er did cow'r Be - fore grim Death in dan - ger's hour, But

cry... of wild des - pair... doth break Thy low - 'ring sky. Fly!
 braves, as thou, the tem - pest's pow'r, Dark roll - ing flood! Thy

shout they, e - ven war - riors bold, From Den - mark thun - ders Tor - den - skiold,* From
 wa - try arms my grave shall be, Re - ceive in war and vic - to - ry, Re -

Den - - mark thun - ders Tor - den - skiold, Then fly!
 - ceive in war and vic - to - ry My blood!

* *Skiold*, the son of Odin, from whom the race of the Skjoldinger descend.

The Dannebrog.*

(DANISH NATIONAL SONG.)

Music by BAY.

VOICE.

1. Proud Dan - ne - brog be flow - ing O'er Co - dan's roll - ing flood. Night
2. To us thou cam'st from hea - ven, Dear re - lic of the Dane. Bold

PIANO-
FORTE.

The first system of the musical score. The voice part is on a single staff with a treble clef and a common time signature. The piano-forte part consists of two staves, treble and bass, with a common time signature. The piano part begins with a forte (f) dynamic. The lyrics are written below the voice staff.

The second system of the musical score. The voice part continues with the lyrics. The piano-forte part continues with a piano (p) dynamic and a 'dolce' marking. The lyrics are written below the voice staff.

The third system of the musical score. The voice part continues with the lyrics. The piano-forte part continues with a forte (f) dynamic. The lyrics are written below the voice staff.

The fourth system of the musical score. The voice part continues with the lyrics. The piano-forte part continues with a forte (f) dynamic. The lyrics are written below the voice staff.

* Prompted by Pope Gregory IX, King Valdemar the Conqueror undertook an expedition to Esthonia for the purpose of converting the heathens there to christianity, 1219. The Danes were almost defeated, when, (as states the legend,) the *Dannebrog*-banner fell from heaven, and raised them to victory. This saying undoubtedly arose from the fact that the Pope gave Valdemar for this undertaking a "holy banner,"—blood red, with a white cross in the centre—which became later the Danes' chief standard in all their wars, till it was lost to them in the unfortunate expedition to Ditmarsh in 1500.

3. Wave high in bat-tle proud - - ly, Like Ju - el's sword so bold; When
 4. As stars in heav'n, so ma - - ny, Great war - riors thou canst name; Yet

f

can-non thun-ders loud - ly, Thy song be Tor - den-skiold! And when t'wards heav'n thou
 of them all, not a - ny E - clipse our Christian's fame; He, ar - mour-clad, vic -

p dolce.

fi - est, In glow - ing fire and flame, Shout to the hea-ven's high - est The
 - to - rious, Sees from the shores of light How oft a he - ro glo - rious Ap -

f

he - ro Hvid-feld's name!
 - peals for Den-mark's right.

3 3

5. See, Christian's palm ap - pear - - ing, When - e'er thy cross, pure white, Its
 6. On Da - na's shore wave proud - - ly, Fly high on In - dian land; Hark!
 7. See, those to thee re - main - - ing, Glow as thy pur - ple - red; For

f

crest is proud - ly rear - ing To spur the Danes in fight; On ev' - ry wind be
 as the waves beat loud - ly On Bar-b'ry's far - off strand, Thy prais - es they are
 thee, by love un - wan - ing, To death and vic - try led. O thou, our glo - ry's

p dolce.

fly - ing, Thy sons all che - rish thee, Thy fame will be un - dy - ing Till
 sing - ing, And of thy knights so dear, High t'wards Wal-hal - la ring - ing, Where
 to - ken, Float high on ev' - ry shore, Till north - ern ar-mour's bro - ken, And

f

waves shall van - ish'd be!
 he - roes pause to hear.
 Danes' hearts beat no more!

3 3

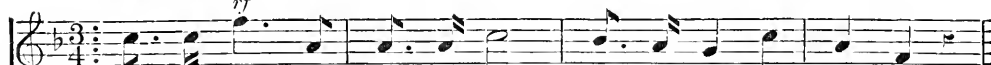
Denmark, by whose verdant strand.

(DANISH PATRIOTIC SONG.)

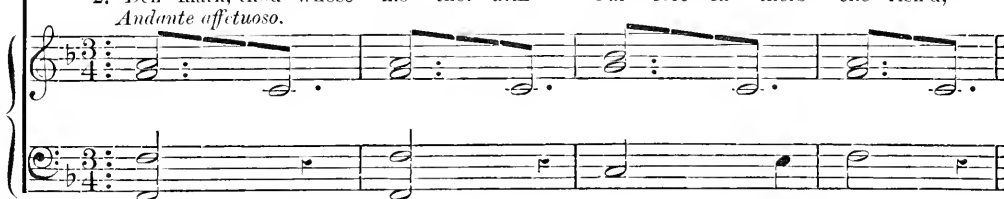
Andante affetuoso.

Music by R. BAY.

VOICE.



1. Den-mark, by whose ver-dant strand North sea waves are gleam-ing,
 2. Den-mark, thou whose mo-ther arm Our fore-fa-thers che-rish'd,

PIANO-
FORTE.

As of old, in all thy land Love and joy are beam-ing.
 Ev'-ry true son's heart glows warm, Where they liv'd and pe-rish'd.

Flow'r-ets shed their sweet per-fume, Birds are heav'n-ward soar-ing;
 As thy oak-en fo-rests old O'er thee proud-ly tow-er,

And o'er many a he-ro's tomb Songs of praise are pour-ing.
 So thy chil-dren, strong and bold, Watch in dan-ger's hour.....

CHORUS. (*ad lib.*)

Flow'rets shed their sweet perfume, Birds are heav'nward soaring, And o'er many a he-ro's tomb
As thy oak - en fo-rests old O'er thee proudly tow-er, So thy chil-dren, strong and bold,

Songs of praise are pour - ing.
Watch in dan - ger's hour.....

Songs of praise are pour - ing.
Watch in dan - ger's hour.....

3. Here we all a fa - ther meet, And a gen - tle mo - ther,
4. Hail to prince, and hail to land! By the North - sea gleam - ing,
5. Let our songs ring clear and high, U - ni - ty is reign - ing.

Den - mark we as mo - ther greet, And each Dane as bro - ther,
On whose flow'r - y ver - dant strand Joy and peace are beam - ing!
We'll to - ge - ther live and die, True to death re - main - ing!

Songs of knights and he - roes bold Through the land are ring - ing;
Deep in shades of fo - rests here War - riors old are sleep - ing,
Bro - thers let us all then aid Den-mark's fame to nour - ish;

rf Prais - es of the old Ski - old We are ev - er sing - ing.
Maids are charm - ing, sun - shine clear, Hon - our guard is keep - ing.
Long live king, and land, and maid, Long may Den - mark flour - ish!

CHORUS. (*ad lib.*)

Songs of knights and he - roes bold Thro' the land are ring - ing; Prais - es of the old Ski - old
Deep in shades of fo - rest here Warriors old are sleeping, Maids are charming, sunshine clear,
Brothers, let us all then aid Denmark's fame to nour - ish; Long live king, and land, and maid,

Songs of knights and he - roes bold Thro' the land are ring - ing; Prais - es of the old Ski - old
Deep in shades of fo - rest here Warriors old are sleeping, Maids are charming, sunshine clear,
Brothers, let us all then aid Denmark's fame to nour - ish; Long live king, and land, and maid,

We are ev - er sing - ing.
Hon - our guard is keep - ing.
Long may Den - mark flour - ish!

We are ev - er sing - ing.
Hon - our guard is keep - ing.
Long may Den - mark flour - ish!

risoluto.

Denmark.

(DANISH PATRIOTIC SONG.)

Music by C. F. WEYSE.

VOICE.

1. To-wards the north a beau-teous land is ly - ing, And tho' we
 2. From Ey - der's stream to Ska-gen's white hills gleam - ing, Turn'd northward,

PIANO-
FORTE.

find no tow'r-ing moun-tains there; No place can with its love - li - ness be
 wash'd by waves is Jut-land's strand. A coun - try where pros-per - i - ty is

vie-ing— It is our Fa-ther-land, our Denmark fair. Far in the North-sea's silv'ry waves 'tis
 beam-ing, Rich with the gold of many a for-eign land. The prancing war-horse o'er the field's ca -

glow - ing With leaf - y elms where fea-ther'd song-sters nest; On ev' - ry
 - reer - ing, And hosts of war - riors guard their na - tive bay; While migh - ty

poco rall.
 part kind Heav'n some gifts be - stow-ing, On ev' - ry part God's peace-ful blessings rest.
 oaks for ships the woods are rear-ing, To be of Den - mark's pow'r the prop and stay.

f poco rall.

3. And east-ward vie the friend-ly shores of Zea-land, With those of Fu-nen's isle, in glimm'ring
 4. Far southward where the Elbe's soft waves are play-ing, Where thousand ships rock near the ver-dant
 5. Thus stream and Sound the towns and mead-ows sev-er, Yet Denmark stands u-ni-ted in its

mf *f* *mf*

sheen; There, cloth'd in white near Fal-ster's strand and Laa-land, The maid-en
 strand; 'Midst ma-ny gold-en sheaves the kine are stray-ing, And graze con-
 might, A na-tion's faith-ful love will bind it ev-er, And hon-our

ff

of the waves stands crown'd with green, Her health-y peo-ple ne'er can want be
 -tent-ed on the fer-tile land. Where in the Bal-tic storm-birds wild are
 stands a guard-ian for its right. A com-mon cause here ev'-ry heart is

ff *p*

know-ing; The grain here, like a heav-ing sea, waves high; 'Round flow-ry
 cry-ing, Stands Bornholm's nigh-ty breast on rock-y ground, Deep in its
 blend-ing, And lov-ing chil-dren guard each na-tive shore, All Dan-ish

ff

poco rall.
 meadows bow-ers fair are glow-ing, Ah! here 'tis sweet to live and hard to die!
 heart are sparkling treas-ures ly-ing, And men there laugh a-loud at danger's sound.
 hearts one pray'r to Heav'n are send-ing, God guard our king and land for ev-er-more.

f poco rall.

A Soldier brave.

(DANISH NATIONAL SONG.)

Music by HORNE-MANN.

Tempo di Marcia.

VOICE.

1. As I to war did go, As I to war did go, My
 2. The two old ones you see, The two old ones you see, Thus

Tempo di Marcia.

PIANO-FORTE.

mf

maid-en would come too, yes, My maid-en would come too. That can-not be, my love, For
 spake they un - to me, yes, Thus spake they un - to me: "If all our men now go To

ev - er on we move, And if no ball does hit me, why, Soon home a - gain I'll rove. Ah!
 fight a-against the foe, Ah! who will plough for us our fields, And who the grass will mow? Yes,

were the foe not near,.. I ne'er to war would go; Yet all the Dan-ish maid - ens now
 that is just the rea - son why we must march, hurrah! Or else will come the Ger - mans and*

* German-Danish war, regarding the annexation of Sleswig-Holstein to Prussia.

count on me, you know. And therefore I'll fight bravely, as val-iant sol-dier true! Hur -
 help us from a - far; And therefore I'll fight bravely, as val-iant sol-dier true! Hur -

- rah! hur-rah! hur - rah! 3. If now the Ger-mans near, If
 - rah! hur-rah! hur - rah! 4. The Dan - ne-brog know I, The

mf

now the Ger-mans near, I pi - ty all men here, yes, I pi - ty all men here; To
 Dan - ne-brog know I, It fell from hea-ven high, yes, It fell from hea-ven high; It

Pe - ter and to Paul, They say: "you're la - zy all;" And if one scold in Dan-ish, why, " Hols
 waves up - on the sea, Be - fore the peo-ple free; You'll nev - er find a ban-ner which could

maul!"*they loud-ly call! If one could but in words, ah! up - on them vengeance wreak! Yet
like un - to it be! And they have mock'd its glo - ry with deeds pro - fane and bold. Ha!

there are far too ma - ny who on - ly Dan - ish speak, And therefore I'll fight bravely, as
there-un - to our ban - ner is far too good and old! And therefore I'll fight bravely, as

val - iant sol - dier true! Hur - rah! hur-rah! hur - rah!
val - iant sol - dier true! Hur - rah! hur-rah! hur - rah!

5. Why should we fear the foe? Why should we fear the foe? Our king's our friend, we know, yes, Our
6. For maid-en and for land, For maid-en and for land, We all will take our stand, yes, We

mf

* North German dialect for "shut up!"

king's our friend, we know, He bears a shin - ing sword, He strikes and wastes no word; And
all will take our stand, And shame on those who slight Their lan - guage true and right, And

The first system of the musical score for 'A Soldier Brave'. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two sharps (F# and C#), and the time signature is 2/4. The lyrics are written below the vocal staff.

al-ways 'fore a Dan-ish king one is a lit - tle awed. Yet now they all be-have as tho'
do not for the Dan-ne-brog storm on-ward to the fight. Ah! should I ne'er come back here to

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are written below the vocal staff.

he no more were free! Ha! much they'd like to have him in Ger-man sla - ve - ry! And
greet the homestead dear, I'm sure my king will com - fort for me my old ones here! And

The third system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are written below the vocal staff.

there-fore I'll fight bravely, as val-iant sol-dier true! Hur-rah! hur-rah! hur-rah!
there-fore I'll fight bravely, as val-iant sol-dier true! Hur-rah! hur-rah! hur-rah!

The fourth system of the musical score, which concludes the piece. It features a final vocal phrase and piano accompaniment. The lyrics are written below the vocal staff.

Fly, birdie, fly!

(DANISH SONG.)

Music by I. P. E. HARTMANN.

Moderato.

VOICE.

1. Fly, bir-die fly! o'er Fu-ra's wa-ters flow-ing, Now gentle night's drawing nigh.

Moderato.

PIANO-FORTE.

Far o'er the mountains the sun-set is glow-ing, Daylight's be-gin-ning to die.

mf

Hur-ry then homewards, thy mate's for thee yearning, Yel-low-beak'd young wait for thee;

But when to-mor-row a-gain thou'rt re-turn-ing, Tell all thou'st seen un-to me.

2. Fly, bir - die, fly! o'er Fu-ra's wa-ters heav-ing, Spread thy wings wide-ly a - part.

This system contains the first musical system of the piece. It features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are written below the vocal line.

If two fond lov - ers thou'rt yon - der per - ceiv - ing, Search thou the depths of their heart.

This system contains the second musical system. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal line.

mf
I, as a sing - er must know ev'-ry feel-ing, Which to love's rap - ture be - longs;

This system contains the third musical system. The piano part begins with a mezzo-forte (*mf*) dynamic marking. The lyrics are written below the vocal line.

For ev' - ry thought in a lov - er's heart steal-ing, Must be pour'd out in my songs.

This system contains the fourth musical system, which concludes the piece. The lyrics are written below the vocal line.

Little Karen.*

(DANISH SONG.)

Music by P. HEISE.

Alegretto.

VOICE.

1. Dost re-mem-ber, dear, when last Au-tumn home we went Thro' the fields, how
2. Dost re-mem-ber, too, when a-round the hearth sat we, Thou didst si-lent

PIANO-FORTE.

Allegretto.

p

oft thy blue eyes on me were bent? It flash'd a-cross my mind That till
list to the sto-ries told by me? Thy gaze on me was turn'd, Till my

accel.

then I had been blind, Tell me lit-tle Kar-en what thy heart felt
heart with-in me burn'd, Tell me lit-tle Kar-en what thy heart felt

accel.

rall.

then, Tell me lit-tle Kar-en what thy heart felt then?
then, Tell me lit-tle Kar-en what thy heart felt then?

f rall.

p

* Pronounce the *a* broadly, as in the word *far*.

† In the original the accent falls thus:—

Tell me lit-tle Kar-en what thy heart felt then, Tell me lit-tle Kar-en what thy heart felt then?

3. When at Christmas - tide to the mu - sic's cheer - ful sound, We with nim - ble
 4. Now the Spring is here, see, the buds are open - ing wide, Birds be - gin to

p

feet flit - ted gai - ly o'er the ground. I glanc'd but did not speak— Deep
 build, na - ture's deck'd now like a bride. All things that live and move Are

accel.

crim - son grew thy cheek, Tell me lit - tle Kar - en what thy heart felt
 dream - ing but of love, Tell me lit - tle Kar - en what thy heart feels

accel.

rall.

then, Tell me lit - tle Kar - en what thy heart felt then?
 now, Tell me lit - tle Kar - en what thy heart feels now?

f *rall.* *p*

The knight's courtship.

(OLD DANISH SONG.)

Allegretto moderato.

VOICE.

1. A knight, young and hand-some He roam'd in the wood, And dream'd of a
 2. He stept to her fa - ther And spake with-out fear: "Sir knight, your sweet
 3. "Young knight, from my keep - ing A hind you de - mand, Which, shot by a

Allegretto moderato.

PIANO-FORTE.

maid - en Of right no - ble blood; He want - ed to win her His
 daugh - ter Is un - to me dear; I'm long - ing to win her My
 stran - ger Is out of my hand; En - gag'd... is my daugh - ter, A

fair bride to be, As she was so young, And so beau - ti - ful was
 fair bride to be, For she is so young, And so beau - ti - ful is
 duke's bride she'll be, As she is so young, And so beau - ti - ful is

she; As she.. was so young, And so beau - ti - ful was she.
 she; For she.. is so young, And so beau - ti - ful is she."
 she; As she.. is so young, And so beau - ti - ful is she."

Journeyman's song.

(DANISH.)

Music by N. P. HILLEBRAND.

Allegretto.

VOICE.

1. Ah! when health is glow - ing In a youth's wild breast, Life he'd
 2. O'er the heav - ing bil - low And from shore to shore, Sor - row
 3. Then fond men - ry's turn - ing Un - to far - off home, While the

PIANO-FORTE.

Allegretto.

p

fain be know-ing; Ne'er his heart's at rest. World's a road of free-dom o - pen
 haunts his pil-low, Clouds his path-way o'er. Some-times joy will vis - it him in
 heart is yearn-ing Back a - gain to roam. Oh! of ev - ry spot on earth and

un - to all, Where one wan - ders on, to rise or fall; World's a
 stran-ger's land, Joy and pain go ev - er hand - in - hand; Some-times
 ev - ry strand, There is none so dear as Fa - ther - land. Oh! of

road of free-dom o - pen un - to all, Where one wan-ders on to rise or fall!
 joy will vis - it him in stran-ger's land, Joy and pain go ev - er hand - in - hand!
 ev - ry spot on earth and ev - ry strand, There is none so dear as Fa - ther-land!

fz dim.

By the sea shore.

(SERENADE.)

(DANISH SONG.)

Music by NIELS W. GADE.

Andantino grazioso. (Singer.) *dolce.*

VOICE.

1. Still is the moon - light, while
2. Ah! can she guess when so

PIANO-FORTE.

pp dolce. *pp*

si - lent I wan - der; Light from her win - dow is
peace - ful - ly sleep - ing, Whose are the songs which soft

gleam - ing no more. Wilt thou oh! wave, play - ing
hom - age now bring? Ah! can she know that I

pp

un poco ritenuto.

care - less - ly yon - der, Come and be sing - ing,
watch here am keep - ing, Sor - row has van - ish'd,

un poco ritenuto.

dolce. a tempo.

Love's greet - ing bring - ing. Songs of de - light to my
Cares are all ban - ish'd, Dreams and fair pic - tures un -

p a tempo.

(The Wave.)
pp un poco mosso.

dar - ling out - pour? sing. "Hush! I am splash - ing soft
fold as I sing. "Rhymes weird and chang - ing I

pp un poco mosso.

me - lo-dies here; Sweet - ly and slow - - ly,
find ev - er - more, Pic - tures I'm show - - ing,

riten. pp a tempo.

Mur - mur-ing low - - ly, Lul - la - by's ma - gic for
Fai - ry-like glow - - ing, Ha! while I dash on the

riten. pp a tempo.

lis - - ten-er's ear."
flow'r - la-den shore!"

pp

(Singer.) *dolce.*

3. Melt - ing com -

riten.

- plaints, all my yearn - ing and sigh - ing Breathes in wild

pas - sion my tre - mu - lous strain; May it thro\'

pp

dream - land's dim re - gions be fly - - ing, Mys - tic spells

un poco ritenuto.

This system features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The piano part includes arpeggiated chords and moving lines in both hands.

break - ing, Thee, my love, wak - - ing, Bear - ing thy

dolce. a tempo.

p a tempo.

The second system continues the vocal and piano parts. The tempo and mood markings 'dolce. a tempo.' and 'p a tempo.' are present. The piano accompaniment features a more active bass line with eighth notes.

soul back to earth's joy a - gain. "Op' - - ning my

(The Wave.)
pp un poco mosso.

p *pp un poco mosso.*

The third system includes the instruction '(The Wave.)' and 'pp un poco mosso.' for the piano part. The piano accompaniment features triplet figures in the right hand and a steady bass line.

arms as I wan - - der a - long, Rest - less-ly

This system concludes the page with the vocal line and piano accompaniment. The piano part continues with triplet patterns and arpeggiated figures.

plash - - ing, Heav - ing and dash - - ing, Wish I good -

riten. pp a tempo.

riten. pp a tempo.

- night with my mur - - mur-ing song.

pp

riten.

smorz. pp

Farewell, darling Maggie.

(DANISH SONG.)

Music by NIELS W. GADE.

Allegretto.

VOICE. Oh! lis - ten, mas - ter gold - smith, I'm ve - ry sad at heart; To -

PIANO-FORTE *mf* *p*

- day my dar-ling Mag - gie will to dis - tant lands de - part. And so good mas - ter

make me, a gold - en ring, I pray. And write in - side the sen - tence I

lento. *rit.*

un - to thee now say: "Fare - well, fare - well,..... dar - ling

p

Mag - - gie!" "Yes, yes, good sir, thy wish - es ful -

animato.

p

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It begins with a melisma on 'Maggie!' followed by the lyrics 'Yes, yes, good sir, thy wish - es ful -'. The piano accompaniment is in bass clef, starting with a piano (*p*) dynamic. The tempo marking *animato.* is placed above the vocal staff.

- fill'd shall quick - ly be, Yet do not be so mourn - ful, she'll soon re - turn to

This system contains the third and fourth staves of music. The vocal line continues with the lyrics '- fill'd shall quick - ly be, Yet do not be so mourn - ful, she'll soon re - turn to'. The piano accompaniment continues with chords and moving lines in the bass.

thee. See, here is what thou want - est, A ring of fi - nest gold, And

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics 'thee. See, here is what thou want - est, A ring of fi - nest gold, And'. The piano accompaniment continues with chords and moving lines in the bass.

look, in - side I've writ - ten with many a flour - ish bold:— "Fare - well, fare -

allegro.

This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics 'look, in - side I've writ - ten with many a flour - ish bold:— "Fare - well, fare -'. The piano accompaniment continues with chords and moving lines in the bass. The tempo marking *allegro.* is placed above the vocal staff.

tempo lo.

- well! dar - ling Mag - gie!" 'Twas not like that I

meant it, sir gold-smith, no! oh no! "I thought, my friend, thou wish'd it, to

be ex - act - ly so?" Oh! no good mas - ter gold - smith, oh! no, not thus in -

lento.

- deed, I'd like it writ - ten plain - ly, that all with ease may read: "Fare -

p

rit.

- well! Fare - well!..... dar - ling Mag - - gie!"

fz *rit.* *p*

L

DUTCH SONGS.

Dutch National Song.

Andante.

VOICE.

1. Let him in whom old Dutch blood flows, Un - taint - ed, free and
 2. We bro - thers, true un - to a man, Will sing the old song

Andante.

PIANO-FORTE.

p

strong; Whose heart for Prince and coun - try glows, Now join us in our song; Let
 yet; A - way with him who ev - er can His Prince or land for - get! A

him with us lift up his voice, And sing in pa - triot band, The
 hu - man heart glow'd in him ne'er, We turn from him our hand, Who

ff

mf

song at which all hearts re - joice, For Prince and Fa - ther - land, For
 cal - lous hears the song and pray'r, For Prince and Fa - ther - land, For

p

Prince and Fa - ther - land! 3. Pre - serve, oh God, the dear old ground Thou
 Prince and Fa - ther - land! 4. Loud ring thro' all re - joic - ings here, Our

f *p*

to our fa - thers gave; The land where we a cra - dle found, And
 pray'r, oh Lord, to Thee! Pre - serve our Prince, his House, so dear To

where we'll find a grave! We call, oh Lord, to Thee on high, As
 Hol - land, great and free! From youth thro' life, be this our song, Till

mf

near death's door we stand. Oh! safe - ty, bless - ing, is our cry, For
 near to death we stand: Oh God, pre - serve our sov'-reign long, Our

f *p*

Prince and Fa - ther - land, For Prince and Fa - ther - land.
 Prince and Fa - ther - land, Our Prince and Fa - ther - - - land.

3rd verse. 4th verse.

f *f*

Flanders.*

Allegretto con spirito.

Music by RICHARD HOL.

VOICE.



1. Come sing of Flan-ders' glo - ry, Our coun - try fair and dear, Our
 2. Here no vol - ca - no bla - zing, No snow - clad mount thou't see, But
 3. Thy looms thro' ma - ny a - ges, Were o'er the world re - nown'd, And

PIANO-
FORTE.

fa - thers fam'd in sto - ry, In peace are rest - ing here; Here rock'd us once our
 health-y flocks are graz - ing, On pas - tures rich and free; Such gifts we far more
 prais'd in his - tory's pa - ges, Thy rich and fer - tile ground; Dost high a - bove each



mo - ther, And led with lov - ing hand. Oh! dear a - bove all o - ther, My
 trea - sure, Than landscapes wild and grand. Oh! fair be - yond all mea - sure, My
 neigh - bour, In art and tal - ent stand; Oh! land of fruit - ful la - bour, My

ff CHORUS *ad lib.*

Flem-ish land, My Flem - ish land, My Flem - ish land, My Flem - ish land!

* This song was composed for an open competition of Dutch national songs, and obtained the first prize at Ghent, 1869.

f

4. No tu - muls here are rag - ing, No foes have we to fear; The
 5. Sub - mis - sive is our na - tion, Al - though from cring - ing free, 'Tis
 6. Oh! Fa - ther we im - plore Thee, Thy gifts on us be - stow, Let,

f

wars our sires were wag - ing, Have gain'd us free - dom here! Our fa - thers then who
 fill'd with ven - e - ra - tion, For law and lib - er - ty. — Her chil - dren guard with
 as we kneel be - fore Thee, Thy bless - ings on us flow! Oh! Thou who, fail'd us

p

f

per-ish'd, In dear re - membrance stand, Oh! hon - our'd, lov'd, and cher-ish'd, My
 bra - v'ry Their free - dom's pre - cious band, Oh! free from ev - ry sla - v'ry, My
 nev - er, Spread still o'er us Thy hand, And guard our dear land ev - er, My

ff CHORUS *ad lib.*

Flem-ish land, My Flem - ish land, My Flem-ish land, My Flem - ish land!

ff

William of Nassau.

(DUTCH PATRIOTIC SONG. A.D. 1568.)

Moderato.

VOICE.

1. Of Nas-sau, and O - ra - nia, A true Dutch prince am I; The
2. My faith in God nought's mov-ing, I know that I.. shall reign, If

Moderato.

PIANO-FORTE.

mf

crown of fair His - pa - nia I ev - er hon-our'd high; My Fa - ther-land I
He's of me ap - prov-ing, O'er my dear land a - gain. Oh, Neth - er - lands, to

f

rall. *a tempo.*

guard - ed With mild and faith - ful hand; Yet now..... I am dis -
save ye, My life, my all, I'd yield, As brave..... A - dol - plus

rall. *p a tempo.*

- card - ed, Am robb'd of crown and land!
gave ye His life on Fries - land's field!

ff

* "William of Nassau" and "The Tithe," are good specimens of a numerous class of Dutch songs which owe their origin to the time when the Duke of Alba was sent to the Netherlands, armed by Philip II., with the most absolute power over the unhappy country, to mercilessly extinguish the rising flame of religious reformation and political independence. In the admirable work of J. F. Williams; "Oude Vlaemsche Liederen, ten deele met de Melodiën," Ghent, a number of these lyrics are preserved. Unfortunately they are nearly all of great length, "William of Nassau" consists of 15 verses, which the length of this work forbids to give in full; though greatly condensed, the version given here preserves the sense of the whole.

3. How ma - ny knights have giv - en For ye their no - ble blood, And
 4. Oh, Neth - er - lands, on turn - ing To ye my proud heart bleeds; My
 5. To God, the Lord of pow - er, Trust Chris - tian - like the fight, And

mf

I have ev - er striv - en To reign as Chris - tian good. From faith I ne'er will
 roy - al blood is burn - ing At Spaniard's cow - ard deeds. The lands in my pos -
 He in dan - ger's hour Will sure de - fend the right. I ne'er, I vow to

f

rall. *a tempo.*
 sev - er, Thou, Lord, shalt be my shield; A - gainst..... op - pres - sion
 - ses - sion Are wast - ing, I must flee! Oh Lord,..... from Spain's op -
 Heav - en, De - spis'd the king of Spain; I but..... what God has

rall. *p a tempo.*

ev - er My faith - ful sword I'll wield!
 - pres - sion Help me my peo - ple free!
 giv - en In jus - tice would re - tain!

ff

The Tithe.*

(OLD DUTCH PATRIOTIC SONG. A.D. 1570.)

Allegro moderato.

VOICE.

1. Come aid your-selves, and God will aid Ye from the yoke that
2. Wick-ed and false the King of Spain Sent here a man who'd

Allegro moderato.

PIANO-FORTE.

Spain has made, Oh! Ne-ther-lands for-bear-ing, Oh!
ev-er fain Bend ye to all op-pres-sions, Bend

rall. *a tempo.*

Ne-ther-lands for-bear-ing; Ye suf-fer shame that's on ye laid,... With-
ye to all op-pres-sions; He turns the word of God to gain,... From

rall. p *a tempo.*

poco rall.

- out re-sis-tance dar-ing!
ye your own pos-ses-sions!

fz *poco rall.* *p* *fz*

* See footnote to previous song.

3. He draws from each his dear - est good, Keeps it him - self, and
 4. Yet they who faith in him con - serve, Must mo - ney, blood, the

e - ven would Quell free - dom in our na - - tion, Quell
 God they serve, Soon un - to him sur - ren - - der, Soon

rall. *a tempo.*
 free - dom in our na - tion! He robs us men, or sheds our blood,... Or
 un - to him sur - ren - der; Who give him much dare nought re - serve.... The

poco rall.
 takes our re - pu - ta - - tion!
 tithe they too must ten - - der!

5. Take oft - en one from ten, you'll see, At last not much will
6. His sav - age hun - ger quits him ne'er, Gold, gold and blood his

p

o - ver be. This wolf not on - ly tak - - eth, This
whole thoughts share; When he be - tween them choos - - eth, When

rall. *a tempo.*

wolf not on - ly tak-eth, The shep-herd, wool, and milk, but he..... The
he be-tween them choo-seth, Be - fore he'll yield, the mo - ney e'er..... E'en

rall. p *a tempo.*

poco rall.

sheep's poor back e'en break - - eth!
roy - al blood he los - - - eth!

fz *poco rall.* *p* *fz*

7. Does he de - serve the tithe to take? On all your goods a -
 8. Ye bear all meek - ly, Ne - ther - lands! What death in life be -

pro - fit make, In word and deed de - ceiv - - ing, In
 - fore ye stands! Serve ty - rants of His - pa - - nia, Serve

rall. *a tempo.*
 word and deed de - ceiv - ing? If ye give in ye'll nev - er break... The
 ty - rants of His - pa - nia? Or place your cause with - in the hands... Of

poco rall.
 bonds ye now are weav - - ing!
 our own prince O - ra - - - nia!

Old Dutch Ballad.*

Allegretto. 15th Century.

VOICE.

1. Be - side the stream a maid - en fair Sat weep - ing tears of
 2. She cried a - loud, oh, fa - ther dear, Oh, bro - ther, come to
 3. "I'll help thee poor one, if I can, Thy woe seems great in -

Allegretto.

PIANO-FORTE.

woe. She pluck'd the sweet - est flow'r - ets there, With - in its depths to
 me! A weal - thy man then pass - ing near Ask'd: "maid, what ail - eth
 - deed," "An or - phan I, not God nor man Can help me in my

- throw! She pluck'd the sweet - est flow'r - ets there, With - in its depths to
 thee?" A wealth - y man then pass - ing near Ask'd: "Maid, what ail - eth
 need. An or - phan I, not God nor man Can help me in my

* The original Ballad contains 11 verses, which are here condensed into five. This melody is evidently a variation of the German Lied, "In einem kühlen Grunde."

throw.
thee ? "
need."

4. "My mo - ther lies 'neath
5. "I'll fa - ther, bro - ther

yon green bank, My fa - ther here was drown'd. My bro - ther sprang to
be to thee, And hus - band all in one." All thanks and praise to

save him,—sank— A wat - 'ry grave he found. My bro - ther sprang to
him shall be, Who such good deed hath done! All thanks and praise to

save him,—sank— A wat - 'ry grave he found."
him shall be, Who such good deed hath done!"

The gay Fisherboy.

(OLD FLEMISH SONG.)

16th Century.

Scherzando.

VOICE.

1. In win-ter, when it's rain-ing, The dit-ches all are deep, yes, deep! See
 2. Th'in-tri-guing lit-tle maid-en Stands 'fore her door, so sly, yes, sly! To

Scherzando.

PIANO-FORTE.

p

poco allegro.

there, the hair-brain'd fish-er-lad To fish does on-ward leap! His poles he
 see the lit-tle fish-er-lad Be-fore her door pass by! His poles he

poco allegro.

bring-eth, his nets he swing-eth, The line he bear-eth, his knap-sack wear-eth, With shoes of

pp

piu allegro.

lea-ther, tra la la, of lea-ther, *With lit-tle shoes of lea-ther on!

pp

fz >

* This allusion to "leather shoes" indicates a sort of dandyism, being a luxury rarely indulged in by the working classes of those days.

3. "What have I done to thee, dear? What have I done, come say, yes, say! That
 4. "Thou hast done no - thing to me, Hast nev - er caused me woe, no, no! But

p

poco allegro.

thou wilt not al - low... me To go... in peace my way ² } His poles he
 thou three times must kiss... me E'er on - ward thou dost go!" }

poco allegro.

bring - eth, his nets he swing - eth, The line he bear - eth, his knap-sack wear - eth, with shoes of

piu allegro.

lea - ther, tra la la, of lea - ther, With lit - tle shoes of lea - ther on!

pp *fz > >*

The Greek Huntsman.

(OLD DUTCH LEGEND,*)

Allegretto.

VOICE.

1. A hunt - er went a hunt - ing, Found no - thing all the day, An
 2. Scarce spake he, when ap - proach'd them The wo - man full of harm, She

Allegretto.

PIANO-FORTE.

old man stept to - wards him, "Youth, gal - lop fast a - way! There
 seiz'd the hor - se's bri - dle, The ri - der by the arm; Full

low - ers in the bush here, A wo - man false and wic - ked, She'll
 sev'n - ty miles she dragg'd them Thro' vales and moun - tains high, With -

kill thee!"—"Fear I wo - man, When man I nev - er fear'd?"
 - in a deep, deep val - ley, A ghast - ly corpse did lie!†

Sva.....

f

* First published A.D. 1645; the original Dutch version containing 10 verses.

† "Roasted man" in the original.

3. "And must my life I lose.... now, And mis - e - ra - bly die? Ha!
 4. "I'm but e - lev'n years old.... now, When I'm grown up thou'lt see, I
 5. "Thou prais - est so thy daugh - ter, Let me the fair one greet!" "I'll

know, thou fear - ful wo - man, The Greek king's son am I; His
 shall be e - ven tall - er, Than a - ny for - est tree! "Then
 guide thee to her pre - sence, Come, mount this po - ny fleet." "Is

wife is Mar - ga - re - ta, My mo - ther dear is she." "Thou
 thou shalt wed my daugh - ter, Ah! she is won - drous fair, Great
 that dark witch thy daugh - ter? I'll wed her ne'er!" Ah! sore The

art so short, the Greek king, A gi - ant man is he!"
 cost - ly jew - els cov - er Her neck, and arms, and hair."
 youth his words re - pent - ed; The world ne'er saw him more. *Sva.....*
f

The Patriots.

(DUTCH SONG.)

Allegretto marziale.

VOICE.

1. Say, when our Pa - tri - ots march to bat - tle, What shall they eat in

PIANO-FORTE.

Allegretto marziale.

f

camp Young roast - ed chick - ens, ha! and pas - ties, They shall

p

eat when they march to bat - tle. Cap - tain, lieu - te - nant bold, en - sign,

ff

ser - jeant, drum - mer, Cor - po - ral, Pa - tri - ots com - rades, ha! com - rades!

2. Where shall our Pa - tri - ots bold re - pose.. then, When they to bat - tle
 3. What shall our Pa - tri - ots have to play.. with, When they to bat - tle

ff

go? Up - on soft beds with sheets of the fin - est Shall our
 go? Ha! ha! with cards and charm - ing young maid - ens Shall they

p

Pa - tri - ots bold re - pose.. then.} Cap - tain, lieu - te - nant bold, en - sign,
 play when they go to bat - tle then.}

ff

ser - jeant, drum - mer, Cor - po - ral, Pa - tri - ots com - rades, ha! com - rades!

The merry Maidens.

(DUTCH SONG.)

Tempo di minuetto. tr

PIANO-
FORTE.

The piano introduction is in 3/8 time, marked 'Tempo di minuetto. tr'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The music consists of a series of chords and single notes, with a trill (tr) in the treble staff.

1. Gai - e - ty here, Ev - er is near!
2. Five wan - der there, Youth - ful and fair!
3. Ma - ri - on see! Fain would she be

The first system of the song features a vocal melody in the treble staff and a piano accompaniment in the bass staff. The key signature is one sharp (F#) and the time signature is 3/8. The lyrics are in Dutch and English.

Joy's to be found with the maid - ens so dear. Sum - mer - time
Coun - te - nance beam - ing and smil - ing they wear. Gai - ly they're
Mer - ri - ly danc - ing, yet noth - ing knows she, Glad - ly I

The second system of the song continues the vocal melody and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/8. The lyrics are in Dutch and English.

gay.... Laugh - ing - ly they.... Chat - ter of dau - cing and
drest.... All in their best.... Rea - dy and wil - ling to
know.. She would be - stow.. Hand on the first who to

The third system of the song concludes the vocal melody and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/8. The lyrics are in Dutch and English.

plea - sure all day. They make men mer - ry, the maid - ens sweet.
 dance with the rest. They trip to vi - o - lins mer - ry sound
 ask it would go. She's ve - ry kind to the young folks all;

Look how they ram - ble a - long the street! Mo - ney is free
 Min - u - et dain - ti - ly o'er the ground, A - pron so fine
 Keeps of the dain - ti - est sweets a stall, Best she'd per - chance

With them that we.... Blithe - some and jo - cu - lar ev - er may
 Love - locks di - vine.... Make them a - mong all the maid - ens to
 Give for a dance Come - ly youths al - ways her young heart en

be!
 shine!
 - trance!

1st & 2nd time. last time.

1st & 2nd time. last time.

fz

The Flemish maiden and the Frenchman.

(FLEMISH SONG.)*

Andante con espressione.

VOICE.

1. Fare - thee - well, my Flem - ish maid - en, 'Gainst my will must
2. "Tho' I am a Flem - ish maid - en, Sons of France I

Andantino con espressione.

PIANO-
FORTE.

I de - part; Ah! be - lieve me, tho' I quit thee, I with
love full well; I have giv'n, my gal - lant sol - dier, More to

thee shall leave my heart. Yet thou'lt have an - o - ther lov - er,
thee than words can tell. Nev - er shall a for - eign troop - er

Ere one lit - tle week be past,.. E - ven now the troops of
Have the love I gave to thee,.. Thou art dear - er, oh! be -

* This song has been skilfully introduced by Lortzing, in his opera of "Czar and Zimmermann."

Aus-tria T'wards Bra-bant are march-ing fast, 3. "Take these crowns of shi-ning
lov-ed, Than my own brown eyes to me!"

This system contains the first line of music. The vocal melody is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has one flat (B-flat). The lyrics are written below the vocal line.

sil-ver, Drink to me, my own sweet-heart—" "To my charm-ing

This system contains the second line of music. The vocal melody continues in the treble clef, and the piano accompaniment continues in the grand staff. The lyrics are written below the vocal line.

Flem-ish maid-en, Ah! from whom I'm forc'd to part! When I

This system contains the third line of music. The vocal melody continues in the treble clef, and the piano accompaniment continues in the grand staff. The lyrics are written below the vocal line.

drink her health, be-lieve me, I will think of her, and sigh..

This system contains the fourth line of music. The vocal melody continues in the treble clef, and the piano accompaniment continues in the grand staff. The lyrics are written below the vocal line.

Think of my sweet Flem-ish maid-en, From whose side I now must bide!"

This system contains the fifth line of music. The vocal melody continues in the treble clef, and the piano accompaniment continues in the grand staff. The lyrics are written below the vocal line.

A little flower.

(MODERN DUTCH SONG.)

Music by W. F. G. NICOLAI.

Allegretto. *p*

VOICE. *Allegretto.*

PIANO-FORTE. *pp* *legato.* *pp*

A lit - tle flow'r I'll give to thee, 'Tis

bloom - ing sweet - ly... yon - der, Let it re - mind thee,

love, of me When far from thee I wan - der!

p

When on it thou dost gaze, I wot, 'Twill then be soft - ly..

p *più cresc.* *p*

sigh - ing, For - get me not! For - get me not! I love with love un -

cresc. *p*

- dy - - ing, For - get me not! For - get me not!.....

pp *con sentimento.*

.... I love with love un - dy - - - ing.

rit. *pp*

The little witch.

(MODERN DUTCH SONG.)

Music by W. F. G. NICOLAI.

Allegretto scherzando. *p*

VOICE. *p*

My dar - ling love! My dar - ling love! Dost

PIANO-FORTE. *pp*

pain to me im - part! Nay! why look thus, my lit - tle rogue, Such

glan - ces pierce my heart! Ah! how can I ex - plain them?

What can the rea - son be? My dar - ling love! My

rit.

dar - ling love! What have I done to thee?

rit. *molto rit.*

p *a tempo.*

My dar - ling love! My dar - ling love! Thine eyes are spark-ling

now, In - deed I shall be - gin to think, A

lit - tle witch art thou. Ah! glad - ly I would suf - fer, All

pangs of love for thee. Give me, be-lov - ed, all thy heart!

This system features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a half note, followed by eighth and quarter notes. The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

Then thou a witch canst be... Give me, be-lov - ed,

The second system continues the musical themes. The vocal line has a long dotted note followed by a half note. The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

riten.
all thy heart! Then thou a witch canst be!

riten.

This system includes the instruction *riten.* (ritardando) above the vocal staff and below the piano accompaniment. The vocal line features a half note followed by eighth and quarter notes. The piano accompaniment continues with eighth-note patterns.

This system concludes the piece. The vocal line ends with a half note. The piano accompaniment features a final cadence with a whole note chord in the right hand and a half note in the left hand.

My heart's belov'd is mine.

(MODERN DUTCH SONG.)

Music by W. F. G. NICOLAI.

VOICE. *Allegro non troppo.* *f*

Let Spring her fair - est

PIANO-FORTE. *Allegro non troppo.*

po - sies Up - on my love be - stow, My

heart like crim - son ro - ses For her doth deep - - ly

ff

glow, For her doth deep - - ly glow.

The first system of the musical score. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are "glow, For her doth deep - - ly glow." The piano accompaniment consists of two staves, treble and bass, with a key signature of two sharps. The piano part includes various chords and melodic lines, with some notes beamed together.

f
I'll drain the gob - let

riten.

The second system of the musical score. The vocal line begins with a rest followed by the lyrics "I'll drain the gob - let". A forte dynamic marking (*f*) is placed above the vocal line. The piano accompaniment continues with a *riten.* (ritardando) marking. The piano part features a complex texture with many chords and moving lines in both staves.

yon - der, Of spark - ling wine to thee; Where -

The third system of the musical score. The vocal line continues with the lyrics "yon - der, Of spark - ling wine to thee; Where -". The piano accompaniment maintains its complex harmonic structure with many chords and moving lines in both staves.

p
- e'er my foot - steps wan - der Of thee my dream will

p

The fourth system of the musical score. The vocal line begins with a rest followed by the lyrics "- e'er my foot - steps wan - der Of thee my dream will". A piano dynamic marking (*p*) is placed above the vocal line. The piano accompaniment continues with a piano dynamic marking (*p*) and includes a small 'x' mark. The piano part features a complex texture with many chords and moving lines in both staves.

be! A -

cresc.

This system features a vocal line and a piano accompaniment. The vocal line begins with a whole note rest, followed by a half note 'A -'. The piano accompaniment starts with a 'be!' and a 'cresc.' marking, featuring a series of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

- way with care and sad - ness! To - day I'll not re -

This system continues the vocal and piano parts. The vocal line has a half note rest followed by 'To - day I'll not re -'. The piano accompaniment continues with a similar rhythmic pattern, featuring a 'f' dynamic marking.

- pine. I now can sing in glad - ness: My

rall. ff a tempo.

ff rall. ff

This system includes the vocal line with a half note rest followed by '- pine. I now can sing in glad - ness: My'. The piano accompaniment features a 'rall.' marking followed by 'ff a tempo.' and then 'ff rall. ff'.

heart's be - lov'd is mine, is

Ped.

This system concludes the vocal line with 'heart's be - lov'd is mine, is'. The piano accompaniment features a 'Ped.' marking and ends with a double bar line and an asterisk.

mine, is mine,.....

Ped. *Ped.* *

This system features a vocal melody in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a half note 'mine,' followed by a quarter note 'is' and a dotted half note 'mine,.....'. The piano accompaniment consists of eighth-note patterns in both hands, with a 'Ped.' (pedal) marking under the first measure and a '*' (crescendo) marking at the end of the system.

..... my heart's be - - lov'd is mine,.....

Ped. * *Ped.* *

The second system continues the vocal melody with '..... my heart's be - - lov'd is mine,.....'. The piano accompaniment maintains the eighth-note pattern, with 'Ped.' markings under the first and third measures, and '*' markings at the end of the first and third measures.

..... is mine, is mine!

This system contains the vocal melody '..... is mine, is mine!'. The piano accompaniment continues with the same eighth-note pattern, ending with a final chord in the right hand.

Ped. *

The final system shows the piano accompaniment concluding with a final chord in the right hand, marked with a '*' (crescendo). The vocal line is not present in this system.



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